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General

LESS IS MORE: THE INFLUENCE OF THE BAUHAUS ON AMERICAN ART

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ORGANIZED BY THE LOWE ART MUSEUM, UNIVERSITY OF MIAMI

FEBRUARY 7 - MARCH 10, 1974

INFORMATION

MUSEUM HOURS: Monday through Friday, 12 noon to 5 p.m. (offices open 8:30 a.m. to 5 p.m.); Saturday, 10 a.m. to 5p.m.; Sunday, 2 p.m. to 5 p.m.

MUSEUM INFORMATION: Telephone 305-284-3535 write to the Lowe Art Museum, University of Miami, 1301 Miller Drive, Coral Gables, Florida 33146.

ADMISSION FREE: Guided tours by volunteer docents are available. Please call ten days in advance.

MUSEUM STAFF: John J. Baratte, Director; Paul E. Thompson, Assistant Director, Ms. Anita Richards, Assistant to the Director; Ms. Carol Hotchkiss, Registrar; Mrs. Nancy Krantz, Museum Secretary; Mrs. Janice Schweighardt, Assistant Museum Secretary; Mrs. Kathryn Spankake, Membership Secretary and Receptionist; Elliot Stringer, Building Superintendent; Gerald Chungo, Installation Engineer.

EXHIBITIONS: The Beaux Arts, the Friends of Art and General Membership fees provide a major portion of the funds necessary to support Lowe Art Museum exhibitions.

CATALOG INFORMATION prepared by Ms. Carol Hotchkiss. Editing and design by Paul E. Thompson.

PREFACE

Less is More: The Influence of the Bauhaus on American Art, the second annual exhibition in a four-year series devoted to the study of the art of our own culture, again serves as the visual focal point for a University of Miami and community-wide Humanities Festival. Designed to inquire into several aspects of the American way, the series of Festivals and exhibitions will conclude in 1976 with the Bicentennial celebration. Overall title this year is **In Search of the Present: They've All Gone to Look for America.**

Obviously, an exhibition built from that concept would be beyond even the most extensive facilities and time allotments. After careful study, it became apparent that the influence of Germany's Bauhaus, well known as considerable, would provide an outstanding exhibition. Importantly, it would allow compilation of a show unique in the fact that Bauhaus influence has not been traced from its beginnings through American art to the present.

In addition to pointing out relationships that might not otherwise have been apparent through ideological research, particularly regarding the work of such contemporary artists as Carl Andre, Kenneth Noland, Agnes Martin, and others, an interesting phenomenon appears a historical thread. Perhaps it is because of the variegated inundation of art ideas and styles since the sixties that following historical reference has become so difficult, and in some modes of thought, passe.

Certainly, not every contemporary artist represented in this exhibition would claim direct influence from the Bauhaus. One artist, who felt none existed, refused to lend his work because his opinion was that his painting would thus be shown in an improper context. But another, voicing surprise at the request, readily offered to help, stating that "sometimes we are too close to our own work, and cannot readily see some influences." We expect controversy here. That is one manifestation of a forward-looking exhibition: stimulation of visual and mental processes. And speaking in a purely didactic sense, it is as important to offer materials that are not calculated to induce a categorized response as it is to teach addition. **Less is More: The Influence of the Bauhaus on American Art** synthesizes both approaches.

This catalog serves both as a permanent record of the exhibition and as a teaching tool. The fine introduction by Ms. Arlene Olson, art history instructor in the University of Miami Art Department, provides historical background and insikht into the Bauhaus and its effects. Biographical data on each artist, coupled with applicable quotes, will help place each in relation to the other, and to the School itself.

Ms. Olson's essay provided the basis for a slide/tape presentation located at the beginning of the exhibition, designed to prepare visitors for their predominantly visual experience. Another such presentation further into the exhibition outlines Bauhaus views on architecture and how they have developed in America. Architecture was perhaps the central form of the Bauhaus, thus deserving major mention in the exhibition. But walls and limited floor space can never adequately allow proper visual discussion of architecture, with scale playing such an imperative role. Therefore by showing painting and sculpture, then providing the slide/tape for architecture, the major thrusts of the Bauhaus are presented.

Our thanks go again to the many, many friends of the Lowe Art Museum whose volunteer and financial support allow the Museum to present major exhibitions for all the people of South Florida and its visitors. The Friends of Art, the Beaux Arts, and the Docents, plus those of you who hold membership in the Society of the Lowe, should feel you make important contributions to the visual arts in our community, and to the quality of life as a whole. Your direct involvement helps us provide exhibitions, and much of the museum's programming, free for all to experience.

John J. Baratte
Director

INTRODUCTION

American art, like much of American society, was conceived in Europe and transplanted here at a later date. From its earliest beginnings, it has been constantly influenced and moulded by European trends; the 20th century is by no means an exception. But at no time in the history of American art as during the 1930's has our country been beseiged with such an influx of avant garde styles. From all over war torn Europe, artists fled to this country for safety. This exhibition focuses on only one segment of this fertile period: The Europeans who worked together as a group in Germany's **Bauhaus,** those individuals or groups who influenced the **Bauhaus,**[1] and the Americans influenced directly or indirectly by them.

The **Bauhaus** could be called an art school or art institute, but it was no ordinary school. It was a remarkable place, unique in almost every way: size, scope, and more importantly its subsequent impact and influence. The **Bauhaus** was the hub of activity and nerve center for creative advances in Europe. It was a community of architects, craftsmen, and painters working together in harmony. Although the **Bauhaus** was unusual, it was not an isolated experiment. The theories and ideas engendered there circulated far beyond its walls by the publication of documents written by staff members and other major contributors.[2] More specifically, what is significant for this American Art exhibition is the fact that not only did the **Bauhaus** publications reach our shores but with them came most of the leaders of the **Bauhaus** itself. The men who came were pioneers in their fields. They not only pursued their own careers in this country, leaving a visible heritage on these shores to be followed, but of those who came, most also continued to teach: Meis at Illinois Institute of Technology, Gropius at Harvard, and Albers at Yale. Their influence on American design was immediate and long lasting.

The **Bauhaus** was no singular phenomenon, but rather a climax to a long, multi-faceted development in the arts. A chain of events that began in the middle of the 19th century provided an almost total decay in the interaction of the arts. Architecture, sculpture and painting stood distinctly apart from each other. Each facet of the visual arts functioned separately, with no inclination towards unification.

The artist, nurtured by the philosophies of Schiller, Schelling, and others, believed that the artist was not to be thought of as a mere craftsman, or servant.[3] The artist was to be thought of as **"a priest or genius",** unique from the other artistic disciplines. The artist withdrew from the mundane, everyday world and set himself up in his own sacred world or group.

In architecture and the decorative arts, historicism ran rampant. Creative freedom or any attempt at experimentation was out of the question. Buildings, regardless of structural members, were decked out in eclectic, revivalist cloaks of disguise. The function of the building held little or no relevance to its design. The crafts or applied arts fared no better. Although by-products of the new machine age, the crafts were overloaded with extraneous ornaments, concealing and often impeding the intended function of the object. Often the designer had little or no say in the actual production of a piece. In fact, the craftsmanship of a work of art held little relevance to its designer. The concept or idea was more important than the actual craft of production itself.

This alienation in the arts did not go unnoticed. In 1861, William Morris, challenged by the writer John Ruskin,[4] established a firm[5] to help remedy this situation. This firm, often cited as the inception of the arts and crafts movement, was dedicated to restoring high standards of hand work and elevating the position of the craftsman.

Morris, by the way, was vehemently opposed to the machine which he regarded as the root of all the evils in society. Artists and architects, as far as Morris was concerned, were both craftsmen and designers. Morris made no distinction between the two. The artist as genius was a ridiculous notion to him: **"That talk of inspiration is sheer nonsense," he said; "There is no such thing: it is a mere matter of craftsmanship."**[6] Not only did Morris give the first push towards unifying the arts but he also attempted to restore some semblance of an aesthetic unity in the visual arts. As an aesthetic criteria relevant to contemporary society, Morris flatly and emphatically rejected historiscism. He, like Ruskin, believed art should be honest and truthful. Morris, objecting to eclectic design, referred to those who enhanced it as those **"who wrap themselves up in dreams of Greece and Italy".**[7] He said, **"art made by the people and for the people, as a happiness for the maker and the user",**[8] is what art should be.

The shackles of eclectism were beginning to be broken and the restoration of high quality in the arts and crafts was underway. Morris's ideas spread rapidly and a wave of craft workshops began to spring up; **Munich 1897,** the **United Workshops for Arts and Crafts,** (1898), the **Dresden Workshop,** and the **1903 Vienna Secession.** In 1907, fired by the spirit of Morris, Hermann Multheuis, who spent several years in England gave a series of lectures denouncing imitation and eclecticism and extolling the virtues of simplicity and reason in the arts. An offspring of these talks was an association called the Werkbund, made up of architects, artists, manufacturers and writers. Their aim was to collectively work for fine quality in industrial arts, and to work with the best materials. More importantly, they applied this premise not only to those arts made by hand, but to those made by machine as well.

The call for the acceptance of the machine and its product did not suddenly emerge from thin air. Even though Morris and others of his day found the machine intolerable, there were others who had no ill feeling towards it. Curiously enough these progressive ideas were founded in America (a rare incident in American art history — American ideas took the lead). As Giedeon explains, since American industry in the last decade of the 19th century was not burdened with the same aesthetic prejudice towards the machine as felt in Europe, Americans took the initiative to produce clean, simple, and functional machine-made products.[9] America, for a short time at least, became a forerunner in producing utilitarian design not only in the decorative arts, but in engineering feats such as bridges, warehouses, and railway stations. The architecture of Richardson, Sullivan, and Wright advanced pioneering architectural theory for functional architecture.[10]

Unfortunately, this pioneering spirit was short lived. It became submerged and overpowered by the growing rage for eclecticism made popular by the Columbian Exposition of 1893. America's progressivism was plunged into an aesthetic deep freeze for more than a quarter of a century. However, America's efforts did not go unnoticed. Sullivan's and Wright's ideas were published in Germany. Also published and circulated were Adolph Loos' first-hand accounts of America's pioneering steps towards clean, simple, and ornament-free design.

As a result of these various trends, first in Europe and then the short lived thrust in America, the door was open and the road free for a new style to emerge: a legitimate style for the 20th century. Morris helped begin the contemporary direction by casting aside historicism and by elevating the handicrafts. Events then began to mend the breech between the artist and craftsman. Morris's followers advanced his ideas further to include the yet unexplored and limitless possibilities of the machine.

The synthesis of all these efforts by Morris and his followers began with Walter Gropius and the formation of the **Bauhaus.** Gropius, a member of the **Werkbund,** began the **Bauhaus** in Weimar in 1919. He started it by taking over a provincial art school begun by Henry van Velde. Following the arts and crafts heritage the title **Bauhaus** suggests a medieval builders' guild, or **Bauhütten,** where craftsmen and artists worked together under a master builder.

The **Bauhaus** was more innovative and progressive than any of its predecessors; the curriculum was never static and was constantly changing. The men of the **Bauhaus** were concerned with promoting progressive ideas and were aware of the necessity of breaking down old prejudices. The **Bauhaus** was a laboratory for experiment. Every student began as an apprentice and spent time working in all areas of the visual arts before specializing. **"Learning by doing"** was the slogan. In order to instill an aesthetic basis for sound craftsmanship, theory was taught on an equal level with practical application.

In a testimonial to Gropius in 1953, Meis Van Der Rohe said **"the Bauhaus was not an institution with a clear program; it was an idea . . . and Gropius formulated this idea with great precision . . ." It was an idea, an idea now grown to be a legend. The idea was to find universal laws to govern all the arts, and to find one encompassing aesthetic solution which would unify the arts."**

Since Gropius was an archtiect, it follows that his writings are heavily accented with architectural allusions. In his Inaugural Manifesto of April, 1919, he begins:

> **"Architects, painters and sculptors must recognize anew the composite character of a building as an entity. . . . Art is not a 'profession'. There is no essential difference between the artist and the craftsman . . . Together let us conceive and create the new building of the future, which will embrace architecture, sculpture, and painting in one unity . . . a universal unity in which all opposing forces exist."**

It may seem odd after hearing the words of Gropius, whose chauvinistic leanings led him to say **". . . all arts culminate in architecture",** that the bulk of teachers at the **Bauhaus** were painters. Gropius knew that at that particular moment in time there were few architects who were able to teach his ideas. On the other hand, there were a large number of artists in Germany who were sympathetic to his ideas although many came from different backgrounds and styles. The **Bauhaus** was essentially pointed towards design, construction, and materials, and Gropius saw that the painters provided a "spiritual counterpoint" to the materialism of the designers".

Painters were attracted to the **Bauhaus** from the start. Inspired by the freedom for experiment, they came to learn and exchange ideas. The original faculty — Feininger, Itten, Schlemmer, Klee, and Kandinsky — were all prone towards expressionism. This trend gave way in later years when they were joined or influenced by Moholy-Nagy, van Doesburg, and Mondrian of the Dutch **DeStijl** and by Malevich, Gabo, Pevsner and Lissitsky of the Russian **Constructionists.** Gabo and Pevsner moved to Germany in 1923 but it was the Hungarian, Laszlo Moholy-Nagy, who carried **Constructivism** to the **Bauhaus.** Theo van Doesburg, the propagandist of **DeStijl,** and Mondrian through their works and publications (some printed at the **Bauhaus**) brought their philosophy to the **Bauhaus.** Together these men represented the elite of European avant garde. This historic gathering of ideas ultimately led to the climax and institutionalizing of abstract art as

the predominate style of the 20th century — an abstract art based on strict geometric and architectonic laws.

Constructivists formalized their theories in 1920 in the manifesto of **constructivism,** titled the **Realist Manifesto,** which advocated an innovative, non-objective art **"based on two fundamental elements: space and time . . . Dynamic and kinetic elements must be used to express the true nature of time"**. The **De Stijl,** through the writings of van Doesburg and Mondrian, taught the style as an answer for perfect harmony for both man as an individual and society as a whole. Its premise was based in abstraction for architecture, applied arts, painting and sculpture. In the term of Mondrian, **"Neo-Plasticism"** painting was reduced to the elements of line, space, and color, programmed in elemental compositions. Van Doesburg proclaimed that **"the quadrangle is the token of a new humanity. The square is to us what the cross was to the early Christians".**[12]

American efforts in the field of modernism were at best marginal, in comparison to the dynamism of their European counterparts. This was not because America was unaware or ignorant of current European trends. In the first two decades of the 20th century, Alfred Steiglitz and his **291 Gallery** kept the American public informed, holding monthly exhibitions of avant garde styles both European and American; and the magnitude and bombast of the **Armory Show** of 1913 deposited over 1500 works of major modern trends on America's doorstep.

Cubism, Fauvism, and **Expressionism** all found their way to America and helped to promote the first wave of modern painting. (These were the same art styles that were the germinal source for many **Bauhausian** painters). Yet unlike Europe where abstraction flourished and grew in prominence, America's first wave of abstraction was short lived, lasting perhaps not more than a decade or two. Not unlike the aesthetic deep freeze that gripped the progressive trend in vernacular design at the end of the 19th century, America's first abstract movement, timid as it was, was submerged in the 1920's by a severe case of provincialism, disguised as regionalism and social protest realism.

There are several explanations for America's seemingly donkeylike reluctance to join the 20th century world of abstraction. Perhaps the most convincing argument is made by Barbara Novak. She explains that throughout the centuries, American art has inherently — **"guarded the unbroken integrity of the objects or things of this world".**[13] The break up or, as Novak continues, the **"dissolution of matter"** is an abhorrent idea to the American painter. Total abstraction, the giving up of the visual world, was not only difficult but nearly impossible. Hence, one finds the first attempts with abstraction in this country timid and more academic than creative. John Marin, Max Weber, and even Arthur Dove never seemed able to shake off an attachment to the visible world and constantly compromised their abstractions with realism. The ability or desire to give one's self up to the world of non-objective or pure abstraction could not come from within, but had to come from a strong external, motivating force.

That motivation came in the mid 1930's — the Nazis finally closed the **Bauhaus** in 1933. Most of the leaders from all phases of its existence fled to America. Laszlo Maholy-Nagy established the **Institute for Design** in Chicago based on his teachings at the **Bauhaus.** Walter Gropius and Marcel Breuer came to **Harvard,** with Gropius assuming the post as chairman of the architecture department. Ludwig Meis van der Rohe went to **Illinois Institute of Technology** in Chicago. Josef Albers went to **Black Mountain College** and later to **Yale.** Also to come were Lyonel Feininger, Naum Gabo, and Piet Mondrian. Not only did they pursue their own personal careers, but as teachers they helped to promote the basic tenets of the **Bauhaus** philosophy throughout American art and design. The last bonds of object reverence were broken and America's eyes and minds were opened to Gropius' new "legitimate" style for the 20th century.

Pure geometry rationalized, and an intellectualized art changed the American scene. The advances of Meis and Gropius in architecture broke the back of historicism, which was still going strong even in the 1920's. The **International Style**[14] of Gropius swept across the landscape of America. From coast to coast the standardized, impersonal, steel and glass grid-patterned constructions of the **Bauhaus** changed the face of America. The cooly severe style that Meis and Gropius institutionalized in America knew no national barriers, and was equally at home in this country as the **Bauhaus** style was in Europe, stressing the use of the latest technological advances of the machine-made world and striving for the maximum in practicality and functionalism.

In painting, the **International Style** of the **Bauhaus** has been equally influential in changing the character of American art. Perhaps the most influential painter to flee war torn Europe was Piet Mondrian. Even before he arrived in New York, in October, 1940, his theories and paintings were well known. A. E. Gallatin, Katherine Dreier, the Museum of Modern Art, and the Guggenheim had already collected his works. Mondrian's cool, formal abstractions of black lines intersecting at right angles, leaving a surface of flat rectangular planes, found many admirers and followers in this country. Already in the 1930's such painters as Fritz Glarner, Burgoyne Diller, and Ilya Bolotovsky were interested in Mondrian's systematic style of "pure

plastic art". It was the actual presence of the master himself that helped strengthen and promote even further the tenets of pure geometric abstraction.

Like the **Bauhaus** artists, Klee, Kandinsky, and Malevich, Mondrian believed that pure abstract art was the most appropriate style for the 20th century. Pursuing a style which is highly rational, impersonal and emotionally detached, the **Bauhaus** followers came as close as one can in two dimensions to implementing the architectural formulas of Meis. Certainly Meis's comment about his own work, **"less is more"**, is equally applicable to painting. Although the work of Bolotovsky, Diller, and others, often took liberties from their master, including addition of diagonals and a more liberal use of color, they never forsook the pretexts of pure geometric abstraction. The movement, active in the 30's and 40's, was overshadowed in the 50's by a new movement, **Abstract Expressionism.** Only in the last decade has the love for pure geometry, rationalized from all elements, resurfaced into prominence.

In the 1960's, a reaction in painting took place against the highly emotional and expressive style of **Abstract Expressionism.** The amorphous shapes and thick, torrid brushwork of the **Abstract Expressionist** gave way to classically restrained shapes and smooth, flat paint. The hallmark of the style in the 60's was emotional detachment and consciously impersonal. Not all the many and diverse styles of the last ten to fifteen years can be traced directly to the **Bauhaus.** In fact, many of the artists of this last period have admittedly striking similarities to the early period, only a superficial association exists with the early wave of geometric abstraction.

One direct link with the **Bauhaus** and a later phase of pure abstraction is the work of Josef Albers and of **Perceptual Art** or **Op art.** Albers, while at the **Bauhaus,** was deeply involved in experiments with the nature of optics, after images, and the sense of perception. His compulsive repetition of one theme, **Homage to the Square,** recalls the work of his **Bauhaus** teacher Moholy-Nagy.[15] Furthering these interests in this country, Albers directly influenced the development of an art form rich in complex visual experiences.

Redirecting **Constructivism** from a static art, the **Op** artists, by aranging overlapping grids and juxtaposing colors which create vibrations, create dynamic and lively illusions.

Movements in the last ten to fifteen years for want of anything save convenience have been given various titles — **Minimal, Primary, Systematic, Monochromatic, Color-Field,** and **Hard-edge**—which are often more confusing then helpful (not to mention the fact that there seem to be as many titles as artists). However, separation and definition is not the issue here. What is of importance is their relationship to **Bauhausian** abstraction. It is at this point in the sequence of events that has been traced here that one finds a departure. Perhaps it is not a **departure** in the strictest sense, but more of a final and total **assimilation.**

One finds in the arts of the past decade or so an amalgamation of many ideas coming together to create a work of art. The ideas of the **Bauhaus** have been absorbed and combined with other ideas. This assimilation seems so thorough that it may be too soon to be able do directly point to what is or what isn't **Bauhausian** in origin.

In general, one can see similarities between the earlier phases of geometric abstraction and certain present day styles, but never in pure form. Most obvious is the insistence on a severe, objective formal order. This is in part a reaction to the spontaneity of the **Abstract Expressionist,** to be sure.

But in search of a style less exuberant and more rational, all of the qualities of the **Abstract Expressionist** were not rejected; size and scale was inherited. The paintings of the past decade: Stella, Kelly, etc., characteristically are overwhelmingly large, engulfing the viewer. Their commanding presence is what author Sam Hunter calls the **"heroic spirit of the New York School".** This latter fact is most obvious in sculpture. The "good design" of the **Bauhaus,** more personal in scale and conceived purely as an experiment in manipulating forms, has in Minimal sculpture become **"Monstrously inflated into an environmental art calculated to overpower and subdue the spectator".**[16]

Another decided change from earlier directions of pure geometric abstraction is in content. The early progenitors, while creating an anonymous, regularized art, still wrote about and created in their works an inner life, a "spirit". The oversized art of today, perhaps due to overly-zealous anti-expressionism, has created a style distinctly impassive, devoid of any inner spiritualism. The emphasis is now directly and exclusively on the object itself, certainly not on the enthusiasm of creation nor the internal spiritual life force. One explanation for this void of content is explained by Hunter, by what he calls the conscious attempt on the part of the artist to **"reverse the role of geometry and of Bauhaus design principles".**[17] The traditional role of figure-ground relationship and the hierachy of ordering the parts to the whole have now been dispensed with. The paintings of Kelly, Stella, and others are made up of systematized grids, or color strips, and have thus "supplanted the outworn compositional devices of conventional geometric abstraction".[18] The canvas in its entirety becomes one single image.

Perhaps one can feel these paintings and sculptures of today are a new di-

rection, new experimentations towards an even more exciting world of pure abstraction than those of their predecessors at the **Bauhaus.** Or perhaps contemporary art is no more than a final stage, where Meis' **"less is more"** becomes an **antithesis** and John Cage's neo-dada comment **"I have nothing to say and I am saying it"** is the paradoxical climax to the last gasp of geometric abstraction.

Arlene R. Olson
Instructor, Art History
University of Miami

FOOTNOTES

1. Two major groups influenced the Bauhaus, the Constructivists of Russia and the Dutch De Stijl (The Style).

2. For a detailed list of Bauhaus publications consult Bibliography in Aranson, H., **History of Modern Art** (New York, 1968), p. 250.

3. N. Pevsner, **Pioneers of Modern Design,** (Baltimore, 1965), p. 21.

4. John Ruskin was an art critic and social reformer. His well read book, **Seven Lamps of Architecture** (1849), advocated the looking back to the middle ages for a solution for evils of current society. Ruskin was no doubt himself influenced by a book by an architect, A. W. Pugin, dated 1836, **Contrasts: or, a Parallel between the Noble Edifices of the Middle Ages and the Corresponding Buildings of the Present Day; Showing the Present Decay of Taste.**

5. The complete name of the firm was: Morris, Marshall & Faulkner, Fine Art Workmen in painting, carving, furniture and the metals.

6. Pevsner, **Pioneers of Modern Design,** p. 23.

7. **Ibid,** p. 23.

8. **Ibid,** p. 23.

9. S. Giedion, **Space, Time and Architecture,** (Cambridge, Mass., 1963), p. 336.

10. Sullivan's slogan, "Form follows function", becomes almost the hallmark of 20th century architectural theory and design at home and abroad.

11. H. Chipp, **Theories of Modern Art; A Source Book by Artists and Critics** (Berkeley, Calif., 1968), p. 313.

12. Quoted by Hans Richter in "Dada Profiles", **Perspectives on the Arts,** Art Yearbook 5, ed. Hilton Kramer (New York: Art Digest, 1961).

13. B. Novack, **American Painting of the Nineteenth Century,** (New York, 1969), p. 262.

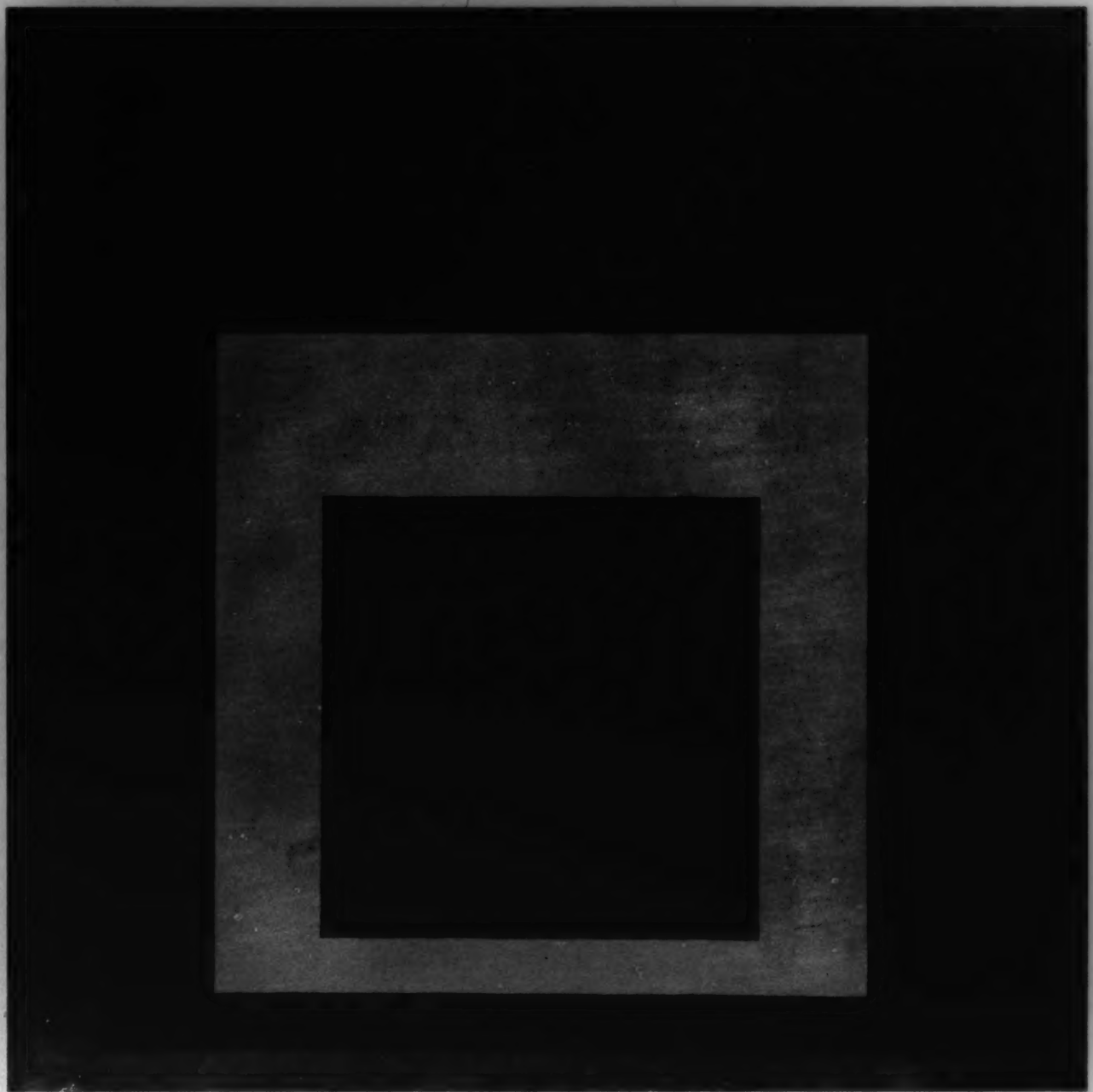
14. The title "International Style" was coined by J. I. Barr for an exhibition for the Museum of Modern Art in 1932. For a good explanation and definition see H. R. Hitchcock, **Architecture of the Nineteenth and Twentieth Cenuries,** (Baltimore, 1969), p. 487, N1.

15. The feeling that art was nothing more than a series of experiments and exercises ultimately led, in the last years of the Bauhaus, to excessive or in some cases outrageous developments. An example of this is related by Sybil Moholy-Nagy (wife of the painter). Her husband developed a systematized code whereby he could produce a painting by giving instructions over the telephone to a sign painter. Chipp, **Theories of Modern Art,** p. 314.

16. S. Hunter, **American Art of the 20th Century** (New York, 1972), p. 370.

17. **Ibid,** p. 343.

18. **Ibid.**



4 Josef Albers, HOMAGE TO THE SQUARE: ASCENDING

11 Lyonel Feininger **WOMAN WITH RED HAIR**

EUROPEANS

JOSEF ALBERS (1888–)

Born in Bottrop, Westphalia. Studied at Royal Academy of Art in Berlin, 1913-15, then in Essen and Munich. Albers was a student (1920-23) at Weimar, Bauhaus, and Master at Dessau Bauhaus, mainly in charge of basic course, 1925-33. He developed a puritanically vigorous Constructivist style, which achieved its aims by the use of a few clearly differentiated formal elements. This style epitomizes the constructive-functional character of Dessau as opposed to the metaphysical trend of this Weimar period. Professor at Black Mountain College, North Carolina, 1933-49, and at Yale University, 1950-59. Now working as an independent artist in New Haven, Connecticut. He began his famous series, **Homage to the Square,** in 1949.

Albers said:

"The colors in my paintings are juxtaposed for various and changing effects. They are to challenge or to echo each other, to support or oppose one another. The contrasts, respectively boundaries, between them may vary from soft to hard touches, may mean pull and push besides clashes, but also embracing, interesting, penetrating."

". . . action, reaction, interaction-or-interdependence — is sought in order to make obvious how colors influence and change each other: that the same color, for instance — with different colors can be made to look alive. It is to show that three colors can be read as four, and similarly as two, and also four as two."

"But besides relatedness and influence I should like to see that my colors remain, as much as possible, a "face" — their own "face," as it was achieved — uniquely — and I believe consciously — in Pompeiian wall paintings — by admitting coexistence of such polarities as being dependent and independent — being dividual and individual."

1 **Josef Albers, VICE VERSA,** 1943, acrylic/canvas, 16¼" X 31½". Mr. and Mrs. Josef Albers, Connecticut.

2 **———, KINETIC V** 1945, oil on masonite, 21¾" X 27¾". North Carolina Museum of Art.

3 **———, VARIANT: WHITE WALL A,** 1957, oil-masonite, 23¾" X 34⅛". Mr. John Gordon.

4 **———, HOMAGE TO THE SQUARE: ASCENDING,** 1953, oil/canvas, 43½" X 43½". Whitney Museum of American Art.

5 **———, HOMAGE TO THE SQUARE: TWO WHITES BETWEEN TWO YELLOWS,** 1959, oil/canvas, 24" X 24". Anonymous loan.

6 **———, HOMAGE TO THE SQUARE: RJ4,** 1968, oil/board, 16" X 16". Mr. Charles Lucas, Jr.

HERBERT BAYER (1900–)

Born in Haag, Austria. He served in the military from 1917-19, followed by architecture and craft studies at Linz. He was a student at Weimar Bauhaus, particularly in the mural department under Kandinsky (1921-23). Master at Dessau Bauhaus, 1925-28, he became known as one of the "young masters" and took charge of the print shop. The main subjects he taught were typography and advertising design. Later in Berlin, (1928-38), he worked as advertising and exhibition designer and typographer. When he moved to New York he became artistic consultant to Wanamaker's Department Store and J. Walter Thompson Advertising Agency, New York (1938-46). Since 1946 he has lived in Aspen, Colorado. He collaborated with Gropius in the preparation of the book **Bauhaus 1919-1928.**

7 **Herbert Bayer, POLYCHROME I (WARM AND COOL),** acrylic/canvas, 40" X 40". Marlborough Gallery, New York City.

8 **———, TWO BLUE CIRCLES,** acrylic/canvas, 30" X 30". Marlborough Gallery, New York City.

THEO VAN DOESBURG (1883–1931)

Born in Utrecht, Holland. He began his studies in painting at the age of sixteen. He held his first exhibition in Hague in 1908 at the age of 25. In 1912 besides being a painter he was also an art critic for various newspapers and periodicals. During this period he became familiar with Kandinsky's painting and his resolute conversion to abstraction. After the war he experimented with architecture as well as with painting. Soon after 1917 he founded the De Stijl group. The new style was evolved by the exchange of ideas between himself, Mondrian and Bart van der Leck. In 1918 the first De Stijl manifesto appeared. His orientation was universal, which became apparent during his stay in 1921 and 1922 in Germany where his influence was far reaching, largely due to his Weimar lectures. In the early 20's in Paris with the De Stijl artists, Van Estern and Rietveld on a series of projects for an artists house, he put forward entirely new, revolutionary solutions to the questions of space, spatial clarity and order. His book **Principles of Neo-Plastic Art** was printed as the sixth volume of the Bauhaus books.

Doesburg - Manifesto

"There is a consciousness which belongs to the old days and another which belongs to today. The old one is aligned with the individual. The new one is aligned with the universal. The struggle of the individual against the universal is as apparent in the world war as it is in the art of our time."

"The style of the future will be above all be a style of liberation and vital repose . . . just and foremost truth, function, construction, no flaws resulting from individual reflection."

9 Theo Van Doesburg, COMPOSITION, 1918, oil/acrylic, 22" X 16". J. P. Smid, Galerie Monet, Amsterdam.

LYONEL FEININGER (1871–1956)

Born in New York. His parents were both well known for their music, his father a violinist and his mother a famous singer. They gave him a feeling for music which exerted a strong influence on his work as a painter. He was a student at Hamburg School of Arts and Crafts, 1887, and at Berlin Academy, 1888-91. He met the artists of the Dome circle in Paris in 1906. He met the Cubists in Paris in 1911, and then resided in Berlin from 1912-19. He exhibited in the First German Autumn Salon in Berlin, together with Blaue Reiter artists, in 1913. In 1918 he met Gropius, and, at last, fate was kind to him. His dearest wish was granted — the chance to move to Weimar. He became a Master at the Bauhaus, 1919-33. He was put in charge of the printing workshop at Weimar, and later was allowed to give up his teaching duties and moved to Dessau. He lived in Berlin from 1933-36. When he visited New York, in 1936, he decided not to return to Germany. The first important Feininger exhibition was at the Museum of Modern Art in 1944.

10 Lyonel Feininger, BATHERS, 1912, oil/canvas, 19⅞" X 25⅞". Busch Reisinger Museum, Harvard University, Purchase of Association Fund.

11 ———, WOMAN WITH RED HAIR, 1927, oil/canvas, 27⅜" X 23¾". Marlborough Gallery, New York City.

12 ———, LUBECKER BUCHT II, 1931, watercolor/india ink, 11" X 17½". Marlborough Gallery, New York City.

13 ———, DIE ALTE KIRCHE VON DROBSDORF, 1944, watercolor, 12½" X 15". Mr. Arnold A. Saltzman, New York.

14 ———, RECOLLECTIONS OF THE BALTIC, 1950, watercolor, 12" X 19". Mr. and Mrs. Sylvan Cole, Jr., New York.

NAUM GABO (1890–)

Born Naum Pevsner in Briansk, Russia, he shared with his brothers an interest in the revolutionary artistic format before and after the Russian Revolution of 1917. He studied at Munich (1910-1914) and traveled to Scandinavia and experimented with his first "constructions" and began to formulate his radical neo-vision of sculptural space. Views co-published with his brother Antoine Pevsner as the **Realist Manifesto,** 1920, stressing these points: space and time are essential elements of real life, volume is not the only spatial element, static rhythms alone are not capable of giving expression to real time; art must cease being representational in order to become creative. He insisted that work must be constructed rather than carved, modeled, or hewn. By using new materials, including transparent plastics, artists would construct a new philosophy of art where space is a structural part of the object — a vision of interpenetrary spaces. These principles were seen in a 1926 exhibition in the United States and in 1930 at a one-man show in Hanover, Germany. He joined the "Abstraction-Creation" group in Paris in 1932 and exhibited at the Chicago Arts Club in 1936 and at Wadsworth Atheneum in 1938. He settled in the U.S.A. in 1946 after the war years in London. His 1948 exhibition with his brother at the Museum of Modern Art was followed by a commission in 1955 for monumental sculpture for the entry of Byenkor Department Store in Rotterdam. The result was an 80 foot high steel and wire monument. He received the Guggenheim Fellowship, American Art Institute's Logan Medal (1954) and Brandeis Award (1960) among many honors. Retrospective and other major exhibitions in 1965-66 in major European Museums.

Gabo said:

"... in a constructive sculpture, space is not part of the universal space surrounding the object; it is a material by itself, a structural part of the object — so much so that it has the faculty of conveying a volume as does any other rigid material ..."

15 Naum Gabo, UNTITLED: Inscribed to Edie and George Rickey, n.d., cellotype print and pastel, 8½" X 9½". Roy R. Neuberger Museum, State University of New York College, Purchase.

16 ———, OPUS 4, 1950, wood engraving/translucent paper, 9⅜" X 7⅜". Roy R. Neuberger Museum, State University of New York College, Purchase, gift of Mr. and Mrs. G. Ricky.

VILMOS HUSZAR (1848–1960)

Born in Budapest, Hungary, Huszar settled in Holland and became a citizen. As a student he studied under Von S. Hollosy. He was one of the first members of the Dutch "De Stijl" movement. Between 1917 and 1933 he wrote articles in this monthly publication. He, like the rest of the group, believed in the universal principle of art: collaboration of artists, the development of a common point of view among sculptors, architects and graphic and industrial designers.

17 Vilmos Huszar, COMPOSITION, 1921, oil/canvas, 59" X 31½". J. B. Smid, Galerie Monet, Amsterdam.

18 ———, CHESS SET, 1921, mixed media, 15⅜" square. J. P. Smid, Galerie Monet. Amsterdam.

WASSILY KANDINSKY (1866–1944)

Born in Moscow, he studied law and economics in Odessa and Moscow. In 1889 he went on an ethnographic research expedition to the Vologda province. He took his law examinations in 1893 and moved to Munich in 1896 to study painting at the Azbé school and at the Academy of Art under Franz von Stuck. He was chairman of **Phalanx,** Munich artists' association in 1901. He journeyed to Holland, Tunisia, and Italy in 1904, to Dresden in 1905, and to Sevres, near Paris, in 1906-7. He returned to Munich in 1908 and began a friendship with Marianne von Werefkin and Alexei Jawlensky. His first abstract watercolor was done in 1910. In 1910 he also met Marc, Klee, Arp and Mackle; foundation and first show of the Blau Reiter. He published **Concerning the Spiritual in Art** and an autobiography, **Blaue Reiter Rückblicke** (Backward Glances) in 1913. At the outbreak of the war in 1914, Kandinsky returned to Moscow. He spent three months in Stockholm in 1916. In 1917 he took a trip to Finland. The same year he married Nina von Andreewsky. He was a member of the Department of Art of the Commissariat for Popular Education in 1918 and was a professor at the Academy of Art. He founded the Museum of Painting Culture in 1919, and he reorganized twenty-two Russian provincial museums. In 1920 he was appointed Professor at Moscow University and in 1921 he founded the Academy for the Study of Art. At the end of 1921, he arrived in Berlin. He became a Master at the Bauhaus in 1922-23. At the Bauhaus he took the responsibility of the mural painting workshop. He published **Point and Line to Plane** in 1926. He became a German citizen in 1928 and moved to Berlin with Bauhaus in 1933. The same year he emigrated to France. The Nazi regime confiscated 57 works branded "decadent" in 1937. He took French citizenship in 1939 and died at Neuilly-Sur-Seine in 1944.

Kandinsky said:

"When the word red is heard, the color is evoked without definite boundaries; if they are necessary, they have to be imagined deliberately. But red as is seen abstractly and not materially arouses both a precise and an unprecise impression of the soul, which has a purely internal physical sound."

"I should like to remark finally that, in my opinion, we are fast approaching a time of reasoned and conscious composition, in which the painter will be proud to declare his work constructional — this in contrast to the claim of the Impressionists that they could explain nothing, that their art came by inspiration."

"I only wish people would understand what is behind my painting . . . and not just content themselves with pointing out the fact that I use triangles or circles. I know the future belongs to abstract art, and I am distressed at the undue importance other abstract painters attach to mere questions of form. . . . Form is for me only a means to an end, and I spend much time and intensive effort on the theory of form because I want to penetrate its inner mysteries . . ."

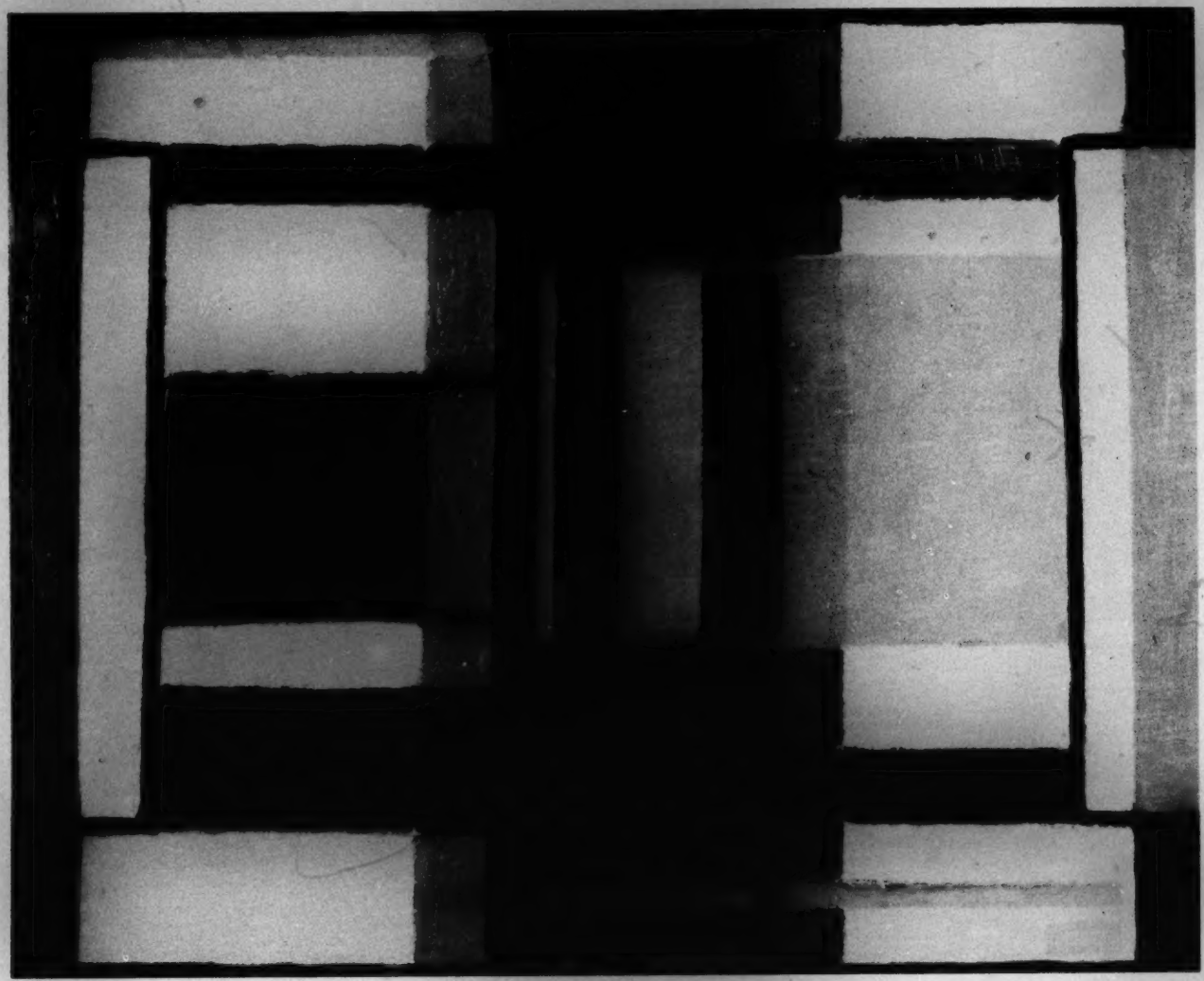
"Even today, the use of the point or the line in painting is frowned upon by some art critics who would like to see certain old walls preserved, including that which until quite recently separated — apparently securely — two artistic fields, painting and graphics. However, there certainly is no fundamental reason for this separation."

19 Wassily Kandinsky, KLEINE WELTEN V, 1922, color lithograph, 14" X 10⅞". Fischer Fine Arts Ltd., London, England.

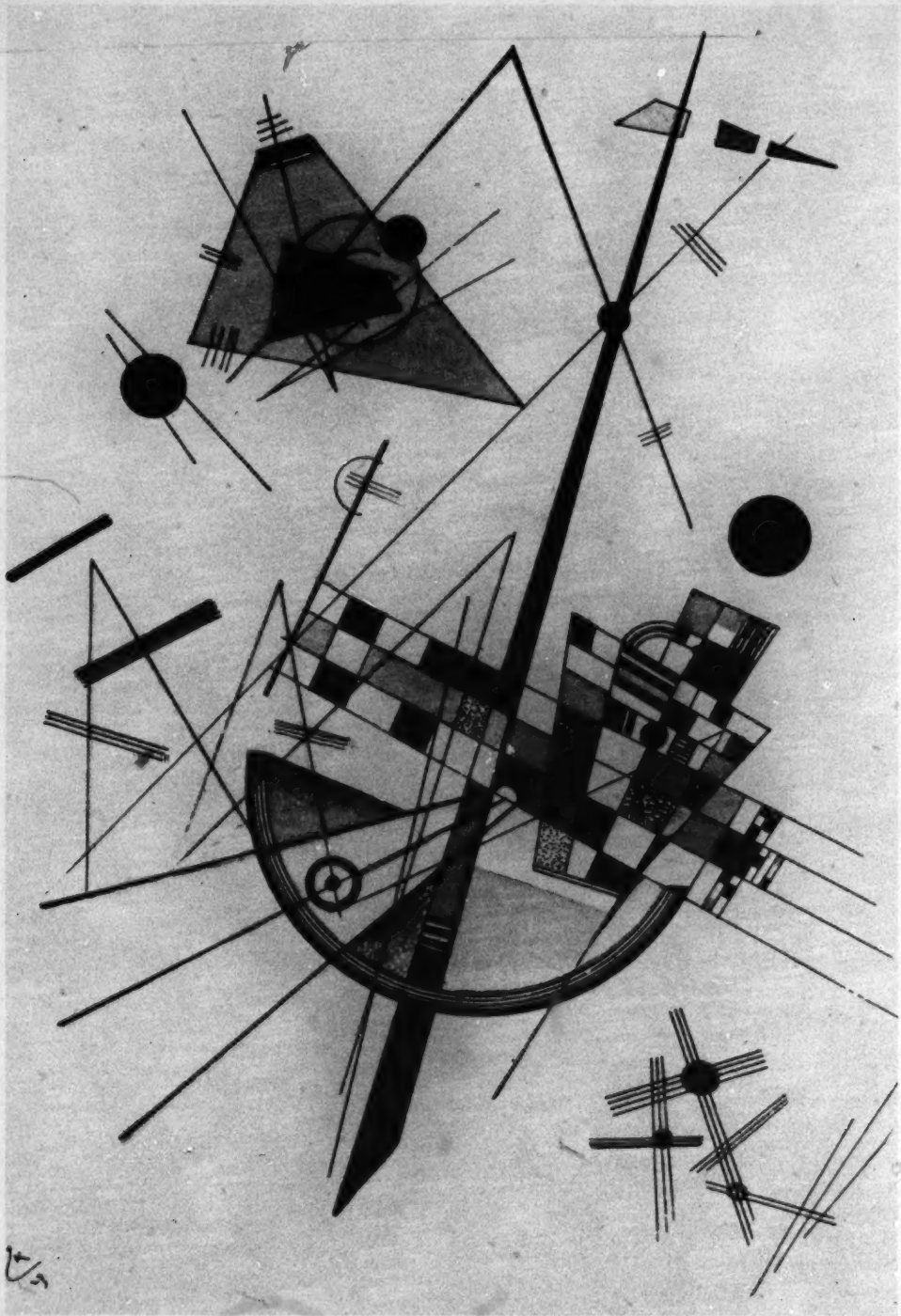
20 ———, KLEINE WELTEN VII, 1922, color lithograph, 10⅝" X 9⅛". Fischer Fine Arts Ltd., London, England.

21 ———, ZARTE SPANNUNG (TENDER TENSION #85), 1923, watercolor & ink/paper, 14" X 9¾". Mr. William Zierler, New York.

22 ———, CUP AND SAUCER, 1972, Limoges china. Fischer Fine Arts Ltd., London, England.



17 Vilmos Huszar, COMPOSITION



21 Wassily Kandinsky, ZARTE SPANNUNG (TENDER TENSION #85)

24 Paul Klee, OLD MARRIED COUPLE

PAUL KLEE (1879–1940)

Born in Münchenbuchsee, near Berne. He matriculated to Berne grammar school in 1898. He studied under Knirr at Munich Art College and under Stuck at Munich Academy of Art in 1898-1901, where he met Kandinsky, and in Berne from 1902-6. His first comprehensive exhibition in 1911 was held at Thannhauser Gallery, Munich. He then met Marc, Macke, Kubin, Jawlensky, and Marianne von Werefkin. He took part in Blaue Reiter exhibition, 1912 and then met Delaunay in Paris. He journeyed to Kairouan and Tunis with Macke and Moilliet in 1914 which brought about a turning point in his artistic development. In this year cubist elements became evident in his work. During this period he evolved the technique of constructing his pictures from colored squares. Klee served in the military service from 1916-18. He was a Master at the Bauhaus between 1921-31. To help him in the preparation of his lectures, he bought a geometry textbook. He published **Pedagogical Sketchbook** in 1925. He was a professor at Düsseldorf Art Academy from 1931-33 and then returned to Berlin in 1933. The Nazi regime confiscated 102 works branded "decadent" in 1937. He showed the first signs of illness in 1935 and died at Muralto, near Locarno, in 1940.

Klee said:

"However, the imperfection of appearance can be partly overcome with the aid of our creative ability which should enable us to attain at least a synthesis of the perfection of transcendental existence. We assume that what reaches us as imperfect appearance, does exist somewhere without imperfections, and our artistic instincts must help us to reconstruct the form of that existence."

"When a point becomes movement and therefore a line, it takes time. Similarly, when a line shifts to become a plane, equally, the movement of planes to become volume. Has a picture ever been created instantaneously? No, it is built up piece by piece, as a house is built."

23 **Paul Klee, OPERGABEN,** 1931, oil & watercolor on tan paper mounted on board, 15½" X 23¾". Mr. Arnold A. Saltzman, New York.

24 ———, **OLD MARRIED COUPLE,** 1931, tempura/burlap, 13" X 18¾". Norton Gallery and School of Art.

25 ———, **H. M. IDYLL,** 1932, wash & oil/paper, 16¼" X 19¼". Private Collection, New York.

26 ———, **RECHTS UNFREUNDLICH,** 1940, brush drawing/paper, 8" X 14". Dr. and Mrs. Didier Graeffe.

27 ———, **HOT PURSUIT,** n.d., oil/canvas, 19" X 26". Fogg Art Museum, gift of Mr. and Mrs. Alfred Jaretski, Jr.

LAZAR (EL) LISSITSKY (1890–1972)

Born in Smolensk, Russia, he studied at Darmstadt and was a teacher at the National School of Arts in Moscow. Influenced by Malevich, he underwent a slow transition towards Constructivism during the late twenties. He later became known as one of the principle writers on the subject. He made frequent trips to Germany which resulted in the spreading of the premises of Russian non-objective art.

28 **Lazar (El) Lissitsky, COMPOSITION #2,** n.d., gouache and collage, 6" X 4¾". Fischer Fine Arts Ltd., London, England.

29 ———, **COMPOSITION #4,** n.d., gouache and collage, 6" X 4¾". Fischer Fine Arts Ltd., London, England.

KAZIMIR MALEVICH (1878–1935)

Born in Kiev, Russia. His first style showed the influence of the Fauves. He was known as the creator of Suprematism, the first Russian theory of pure painting. From 1916 on he was responsible for bringing a whole generation of Russian painters into non-objective art. He was known as a mystic thinker. Major works like "Black Square on White Ground" and the metaphysical abyss "White Square" and the "Yellow Square" are examples of his genius and the kind of work that influenced art movements in other countries.

Malevich said:

"To the Suprematist the visual phenomena of the objective world are, in themselves, meaningless; the significant thing is feeling, as such, quite apart from the environment in which it is called forth."

"Feeling is the determining factor . . . and thus arrives at non-objective representation — at Suprematism."

"This was no "empty square" which I had exhibited but rather the feeling of nonobjectivity."

"The Suprematists have deliberately given up objective representation of their surroundings in order to reach the summit of the true "unmasked" art from this vantage point to view life through the prism of pure artistic feeling."

30 Kazimir Malevich, SUPREMATIST CROSS, 1920, woodcut print, 12¼" X 10". Fischer Fine Arts Ltd., London, England.

31 ———, SUPREMATIST CROSS, 1920, woodblock, 6¾" X 6¼". Fischer Fine Arts, Ltd., London, England.

LASZLO MOHOLY-NAGY (1895–1946)

Born in 1895 at Bácsborsòd, Hungary. He studied law in Budapest and served in the military from 1915-18. His first paintings were during his convalescence from a war wound. He received a Degree in law in Budapest in 1918. In 1919 he got to know the work of the Russian, Malevich, and the paintings of El Lissitzky. During the period of 1919-1923 his paintings became completely nonobjective. He was a painter and author of articles on art in Berlin from 1920-23. He met El Lissitzky in Düsseldorf in 1921. His first abstract paintings were exhibited in Sturm Gallery, Berlin, and it is at this time that he met Gropius. He participated in 1922 at Weimar in an "International Constructivist creative study group" organized by Von Doesburg. He became a Master at the Bauhaus in Weimar and Dessau, 1923-28, in charge of the basic course and the metal-work course. The formula "Art and Technology — a new unity" symbolizes the difference between the Weimar and Dessau Bauhaus. It was rejected by Feininger, Itten and Muche, but Moholy committed himself to it. He published **Malerei, Photographie,** Film in 1925. Moholy moved to Berlin in 1928, London from 1935-37 and to Chicago in 1937. He established The New Bauhaus in Chicago in 1937. Moholy died in Chicago in 1946.

Moholy-Nagy said:

"It must be assumed that there are certain relationships to color, brightness values and forms, which are common to all of us which are determined by our psychophysical or physiological apparatus. This would include complementary colors, the concentric and eccentric, centrifugal and centripetal arrangement of the colors, values of light and dark, black and white content, warm and cold colors, proximity and distance of movement, lightness and strength of the colors. The free use of these relationships and tensions makes up the concept of abstract painting."

"Painters in all ages have striven to employ elementary optical means of expression. All known compositional rules of earlier painters — the golden section and other canons of pictorial construction — sprang from a basic human desire to maintain an elementary order and to express themselves in an elementary fashion. All the 'isms' — Impressionism, Neo-Impressionism, Pointillism, Futurism, Expressionism, Cubism, Suprematism, Neo-Plasticism, Constructivism — are nothing but reinforced individual interpretations of this immanent desire for organized order. The subconscious wish to elevate forms and colors into optical means of expression, freed from their naturalistic carriers, has resulted in these styles with their deformation, fragmentation, dissolution of the object and distortion of its naturalistic image."

32 Moholy Nagy, CONSTRUCTIVIST COMPOSITION, 1921, collage & watercolor, 14" X 18½". Madelein Chalette Lejwa, New York.

33 ———, SPACE MADULATOR, 1938-40, oil/canvas, 47" X 47". Whitney Museum of American Art, New York City.

34 ———, COMPOSITION, 1942, crayon, 8" X 13". Brook Street Gallery, London, England.

PIET MONDRIAN (1872–1944)

Born in Amersfoort, Holland. He received a diploma for teaching in elementary schools in 1889, but refused to take a post and instead enrolled in the Amsterdam Academy of Fine Arts. In 1911 he became a member of the board of directors of the Moderne Kunstking. His style of painting changes toward "pure abstraction" while in Paris (1912-13). When he returned to Holland he met Theo van Doesburg and with him founded the De Stijl and published the first De Stijl publication. His manifesto, **Le Neo-Plastisine,** was also published at the Bauhaus under the title **Neue Gestaltung**. He moved to New York in 1940 where he exhibited, lectured, and published. He died in New York of pneumonia in 1944.

Mondrian said:

"In the future, the tangible embodiment of pictorial values will supplant art. Then we shall no longer need paintings, for we shall live in the midst of realized art. As life acquires greater balance art will disappear. Today art is still of the highest importance, because thanks to it the laws of balance can be directly visualized."

"Art makes us realize that there are "fixed laws which govern and point to the use of the constructive elements, of the composition and of the inherent interrelationships between them." These laws may be regarded as subsidiary laws to the "fundamental" law of equivalence which creates "dynamic equilibrium and reveals the true content of reality."

"Nonfigurative art demands an attempt of what is a consequence . . . the destruction of particular form and the construction of a rhythm of mutual relations, of mutual forms of free lines."

35 Piet Mondrian, COMPOSITION, 1913, drawing, 15¾" X 11⅞". J. P. Smid, Galerie Monet, Amsterdam.

36 ———, COMPOSITION IN RED, BLUE & YELLOW, 1937-42, oil/canvas, 23¾" X 21⅞". Museum of Modern Art; The Sidney and Harriet Janis collection.

ANTOINE PEVSNER (1886–1962)

Born in the Ukraine, Russia, he studied at the Ecole de Beaux Arts at Kiev in 1901. He moved to Paris in 1911 where he was influenced by Cubism. He and his brother Naum Gabo are best known for their association with the Constructivist movement in Russia. They participated in its development after their return to Moscow in 1917. Pevsner's theories appeared in 1920 in the manifesto of Constructivism titled the **Realist Manifesto.** He moved to Germany with his brother in 1923. His theories were carried to the Bauhaus by Laszlo Maholy-Nagy.

37 Antoine Pevsner, LINEAR CREATION, 1918-1925. screen engraving after a painting of the same title, 11½" X 8¾". Madelein Challet Lejwa, New York.

OSKAR SCHLEMMER (1888–1943)

Born in Stuttgart. He was a student at Stuttgart Academy of Art under Holzel in 1909-19. He had formed a close friendship with Baumeister, Meyer-Amden, and Itten in 1912. He served in the military from 1914-18. After the war he moved to Cannstadt in order to devote himself to his work on a ballet. It was here that he got Gropius' offer of a teaching post. Schlemmer was master at Weimar and Dessau Bauhaus from 1920-29, mainly in charge of theatre workshop. He did the mural painting in the entrance hall of the workshop building of Weimar Bauhaus. He was a professor at the State Academy of Art, Breslau, 1929-32. He was dismissed by the Nazis in 1933. He lived in Eichberg in South Baden from 1935-37, at Sehringen, near Badenweiler from 1937-43, and at Dr. Kurt Herbert's **Institut fur Malstoffkunde** in Wuppertal in 1942, together with Muche and Baumeister. He died at Baden-Baden in 1943.

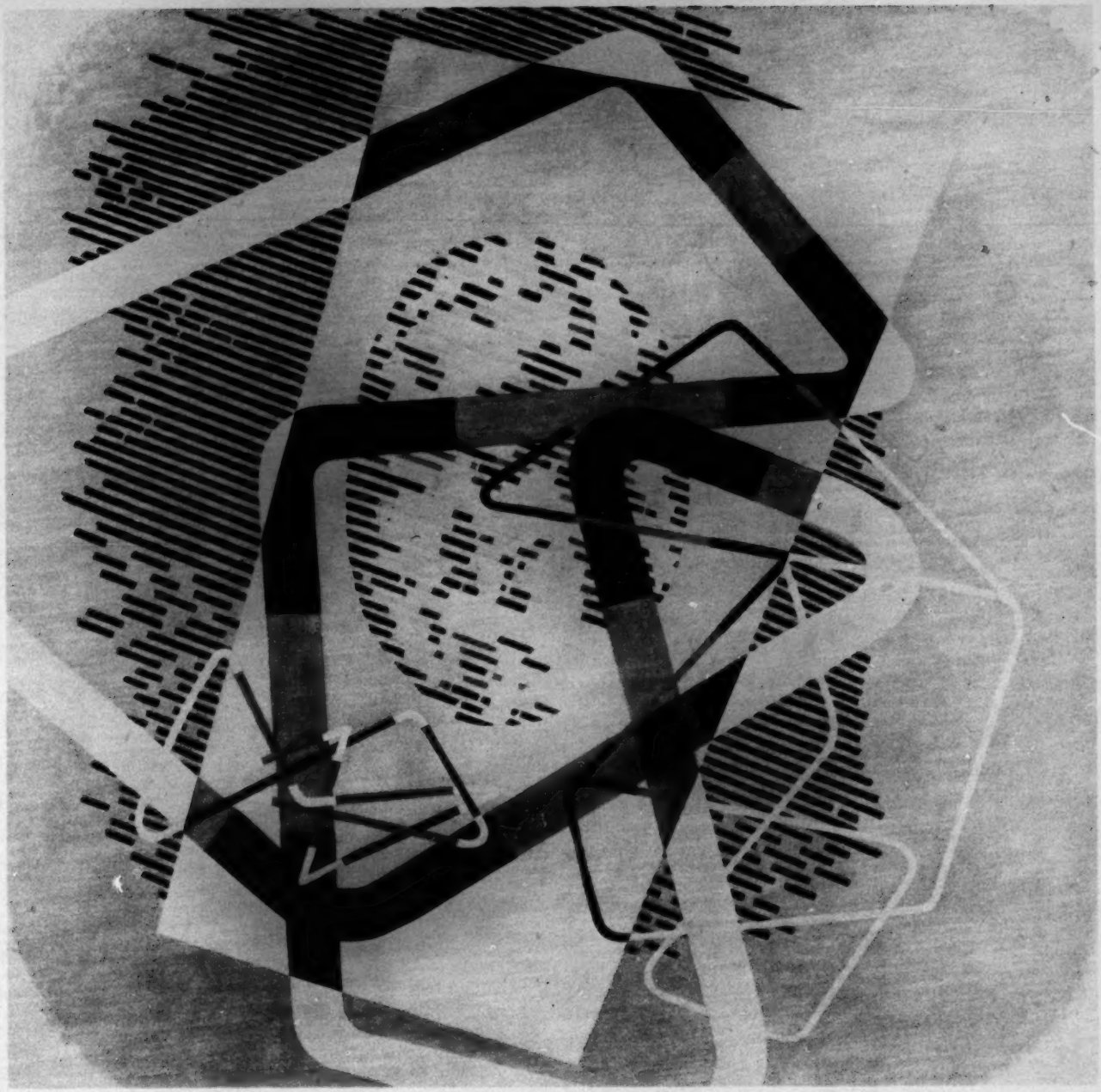
Schlemmer said:

"It cannot be repeated too often: Dionysian conception and Appollonian form."

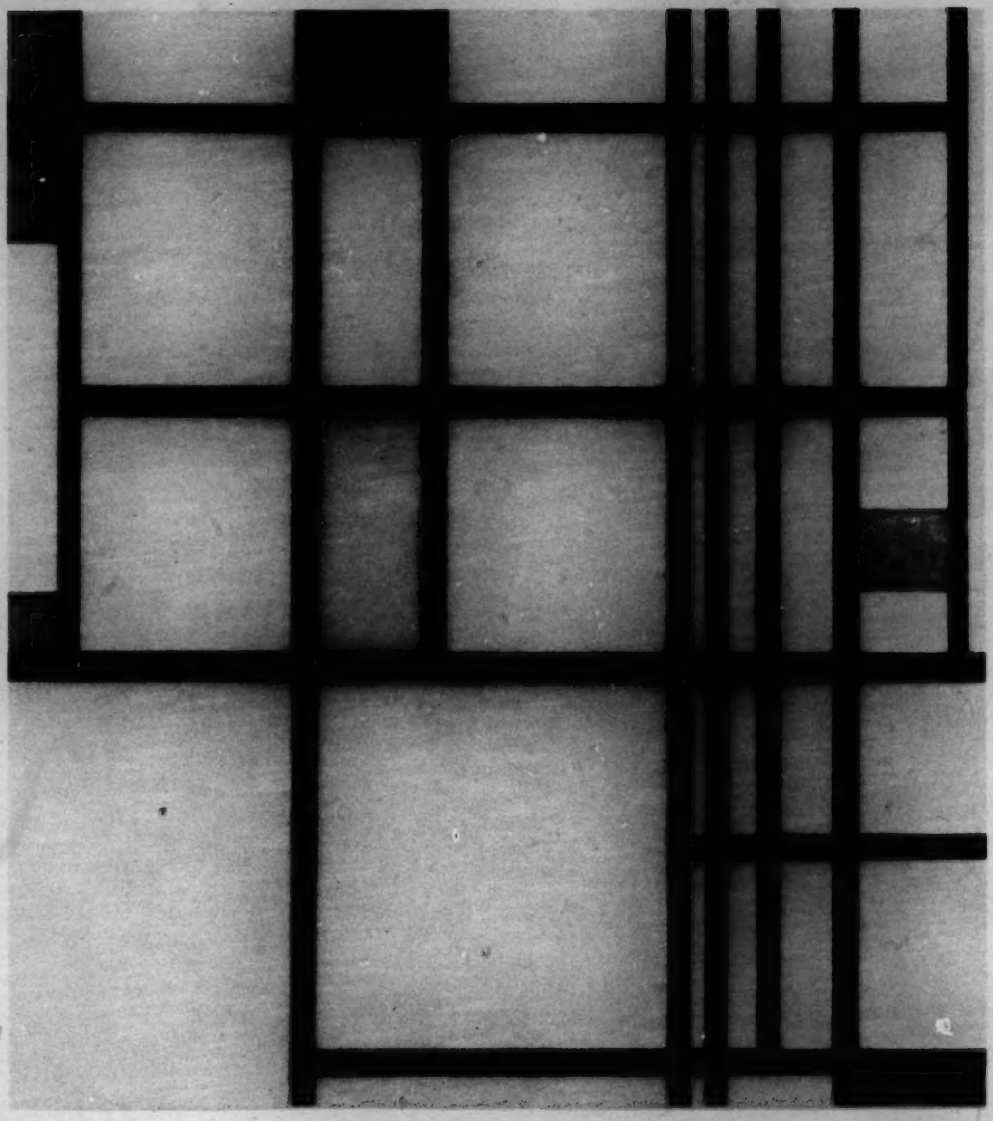
38 Oskar Schlemmer, BAUPLASTIK R, 1919 (1959 cast), aluminum, 43¼" X 13¾". Serge Sarbarsky Gallery, New York.

39 ———, BLUE FIGURE, SLANT, 1932, oil/grass cloth, 4½" X 9⅛". Spencer A. Samuels & Co., Ltd., New York City.

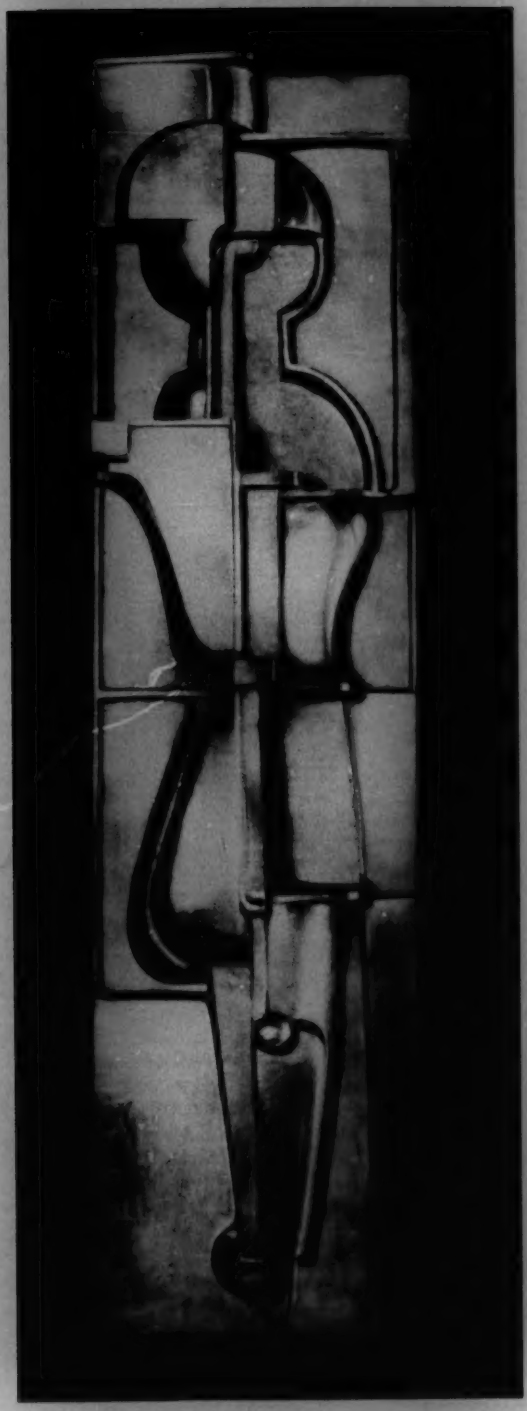
40 ———, GROUP OF SIX IN CONVERSATION, FRIESZ, 1936, oil/oil paper, 4¾" X 25⅛". Spencer A. Samuels & Co., Ltd., New York City.



33 Moholy Nagy, SPACE MODULATOR



36 Piet Mondrian, COMPOSITION IN RED, BLUE & YELLOW



38 Oskar Schlemmer, BAUPLASTIK R

AMERICAN PAINTERS

RICHARD ANUSZKIEWICZ (1930–)

Born in Erie, Pennsylvania, he studied at the Cleveland Institute of Art from 1948-53, at Kent State University 1955-56, and at Yale University 1953-55. At Yale he came in contact with such theories as "the interaction of color". His experiments with color between 1963-65 would be summed under the banner of optical art. His work typically consists of color-circles.

41 **Richard Anuszkiewicz, METALLIC WATER,** 1964, acrylic/masonite, 3' X 3'. Mr. and Mrs. Syd Levison, Hollywood, Florida.

42 ———, **CONVEX, CONCAVE (Pair),** 1966, acrylic/canvas, 7½' X 7½' (each). Mr. Richard Anuszkiewicz, New Jersey.

ILYA BOLOTOWSKY (1907–)

Born in St. Petersburg, Russia, he emigrated in 1923 and studied at New York's National Academy of Design. After seeing a canvas by Piet Mondrian in 1933, he began producing geometric paintings and constructions which characterize his work. Also derived use of horizontal — vertical format and use of primary colors plus black, white, and gray. He created abstractions with elaborate tensions and balances resolved by way of color and composition. During the early 1930's he was a member of "the Ten" with Mark Rothko and Adolph Gottlieb. Converted to "pure plastic art" in 1936, he became one of the founders of the American Abstract Artists whose early members included Ibram Lassau, Ad Reinhardt, and George L. K. Morris. Taught at Black Mountain College, N.C., (1946-48), University of Wyoming (1948-57) and New York State University at New Paltz. Exhibitions at New Art Circle, New York City in 1946 and 1952, plus nine one-man shows from 1954 to 1970. He worked also with shaped canvases with cut off rectangular forms and extension of painting into the third dimension.

43 **Ilya Bolotowsky, WHITE ABSTRACTION,** 1934, oil/canvas, 37" X 19". Robert Hull Fleming Museum, University of Vermont.

44 ———, **DARK RED DIAMOND,** 1970, acrylic/canvas, 62" X 62". Grace Borgenicht Gallery, New York.

ELLEN CIBULA (1933–)

Born in Predajara, Czechoslovakia, she emigrated to the United States at a young age. She studied at Mundelein College in Chicago and at the Art Institute of Chicago. She taught at the Parsons School of Design. Her Op Art style was exhibited in a one-man exhibition at OK Harris, New York, in 1970. One of her most important exhibitions was in the Whitney Museum's "Structure of Color" in 1971.

45 **Ellen Cibula, NUMBER SERIES #3,** 1967, acrylic/canvas, 72" X 144". O. K. Harris, New York.

GENE DAVIS (1920–)

Born in Washington, D.C. Began painting in 1950 after a life as a journalist. He had no formal training in art. In 1958-60 he developed edge-to-edge paintings of vertical stripes that have become characteristic of his work, in which he uses as his vehicle for color. Davis' stripes vary in width from one-half inch to eight inches and often run into twenty feet or more in length. He employs vibrating color and optical effects, resulting in increasingly complex rhythms and patterns of color becoming more and more involved with placement and sequence.

46 **Gene Davis, CIRCUS SOUNDS,** 1967, acrylic/canvas, 44" X 46". Mr. Charles Lucas, Jr., New York.

47 ————, **DIAMOND JIM,** 1972, acrylic/canvas, 92½" X 10'. Fischbach Gallery, New York City.

BURGOYNE DILLER (1906–1965)

Born in New York City, he attended Michigan State University and then the Art Students League from 1928-33. He was the head of the mural division in 1935, and assistant technical director, 1940, of New York's WPA Federal Art Project, and Director of Art, New York War Service Section 1940-45. Taught at Brooklyn College and Pratt Institute from 1945-64. He died in 1965 in New York. Diller is credited with being the first American convert to the Dutch geometric De Stijl and his compositions reflected the tenets of the Dutch abstractionists, Mondrian and van Doesburg. In the early 1930's he became a member of the American Abstract Artists group. As director of the WPA art program, he allocated jobs to such artists as Stuart Davis, Arshile Gorky, and Willem de Kooning. Diller worked only three themes during his lifetime. One was discrete rectangular or square elements, the second showed these elements "generated by continuous lines", and the third was these elements "submerged in activity." He was a master of proportion and of mediating surface tensions with composition in depth.

48 Burgoyne Diller, NUMBER 34, FIRST THEME 1, 1962, oil/canvas, 30" X 30". Noah Goldowsky Gallery, New York City.

FRITZ GLARNER (1899–1972)

Born in Zurich, Switzerland. He studied at the Academy of Fine Arts, Naples, and then lived in Paris. He moved to the United States in 1936. He was a friend of Mondrian and was deeply influenced by him. He was a pioneer in introducing geometric abstraction to the United States in the 1930's. He consistently used the primary color palette of Mondrian. Major one-man exhibitions of his work have been held in Paris (1952 and 1955) and in New York during the 1940's. Glarner is important not only as a link between European and American geometric abstractions, but also as a pioneer in the tradition that has led to American color field painting of the 1960's.

49 Fritz Glarner, RELATIONAL PAINTING, #82, 1957, oil/canvas, 43½" X 32". Collection of Richard S. Zeisler, New York.

THEODORE HAUPT (1902–)

Born in St. Paul, Minnesota, Haupt first studied at the Minnesota Art School. He later studied at the Academie Julien and with Andre L'Hote in Paris. He returned to New York in 1927. L'Hote had introduced him to abstract art, but he did not continue to work in a completely abstract style until after the early 1960's, when he was influenced by the 'Op' artists. He has had many one-man exhibitions, and has exhibited in group shows at the Whitney, Chicago Art Institute and the Pennsylvania Academy of Arts.

50 Theodore Haupt, UNTITLED, 1971, oil/canvas, 44" X 33". Sylvia Pizitz, New York City.

AL HELD (1928–)

Born in New York City, he studied at the Art Students League and at the Academie de la Grande Chaumiere in Paris 1949-51. He taught at Yale University. In 1950-51 he experimented with synthesizing the calligraphic ideas of Pollock and the classic, architectural space of the Dutch abstractionist Piet Mondrian. In the 1950's he moved toward larger, simplified, geometric forms and bold clear colors. He considered himself a realist because of his emphasis on painting as an object, a reality in itself.

51 Al Held, BARNHILL, 1967, acrylic/canvas, 70½" X 48½". André Emmerich Gallery, New York.

ELLSWORTH KELLY (1923–)

Born in Newburgh, New York, Kelly studied at the Boston Museum School (1946-48) where Karl Zerbe introduced him to the work of the European expressionists. He spent some time at the Ecole des Beaux-Arts, Paris. His early works were representational, but increased use of abstraction with literal subjects anticipated later involvement with the rectangle, color shapes, and the painting as an object. He seeks forms and patterns in everyday objects. In the 1950's he worked on modular units leading to panel paintings, where color is turned into subject matter, freed from form and with each hue having its own concrete "reality" and individuality. In his early shows in New York (1956,'57,'59) he had become known as the purist representative of hard edge painting. In the 1960's he simplified shapes, but still pursued his object of achieving maximum emotion with severely limited means using shape and sensuous color intuitively.

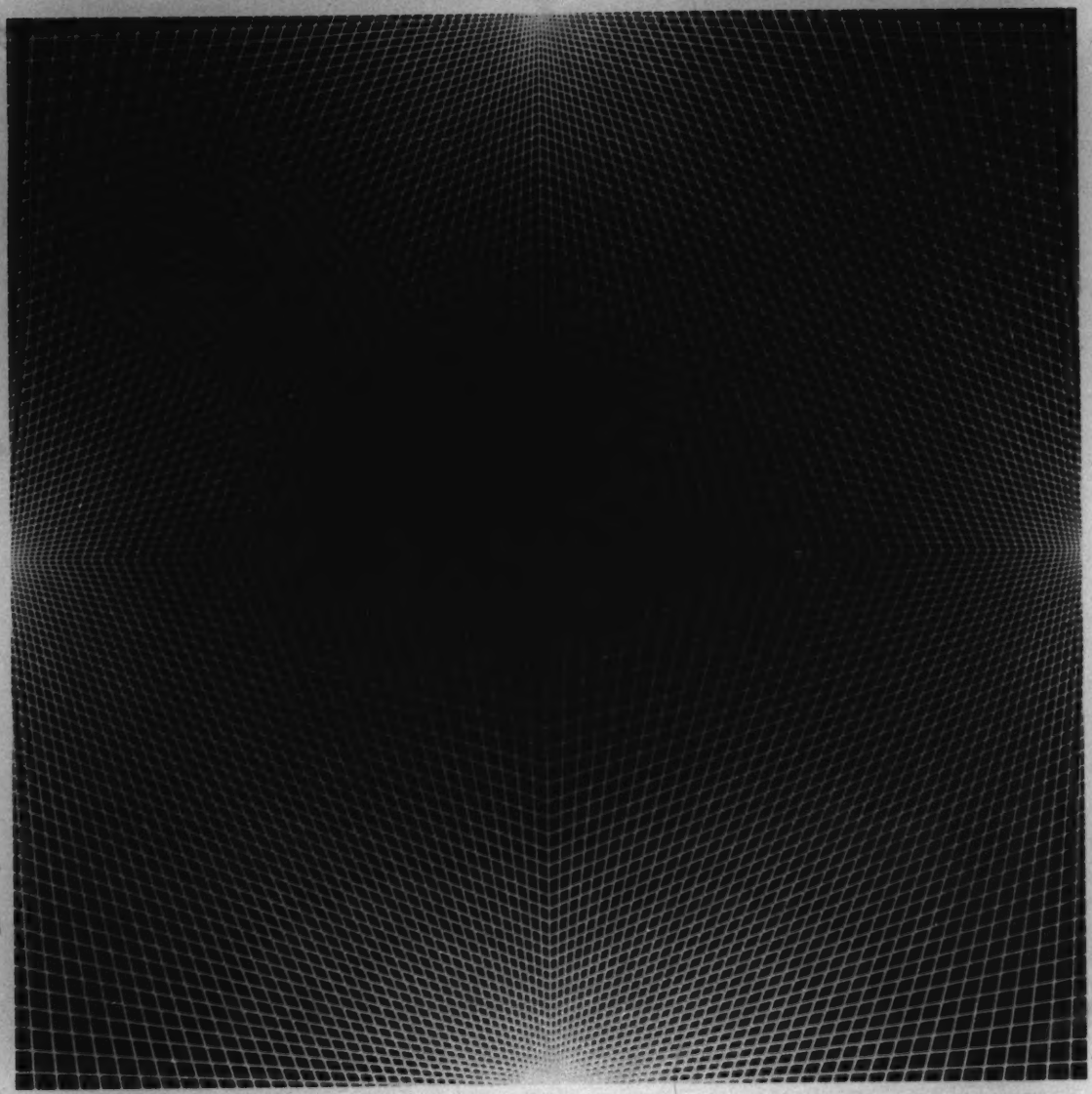
52 Ellsworth Kelly, CURVED RED ON BLUE, 1963, oil/canvas, 105½" X 84⅜". Fort Worth Art Museum.

NICHOLAS KRUSHENICK (1929–)

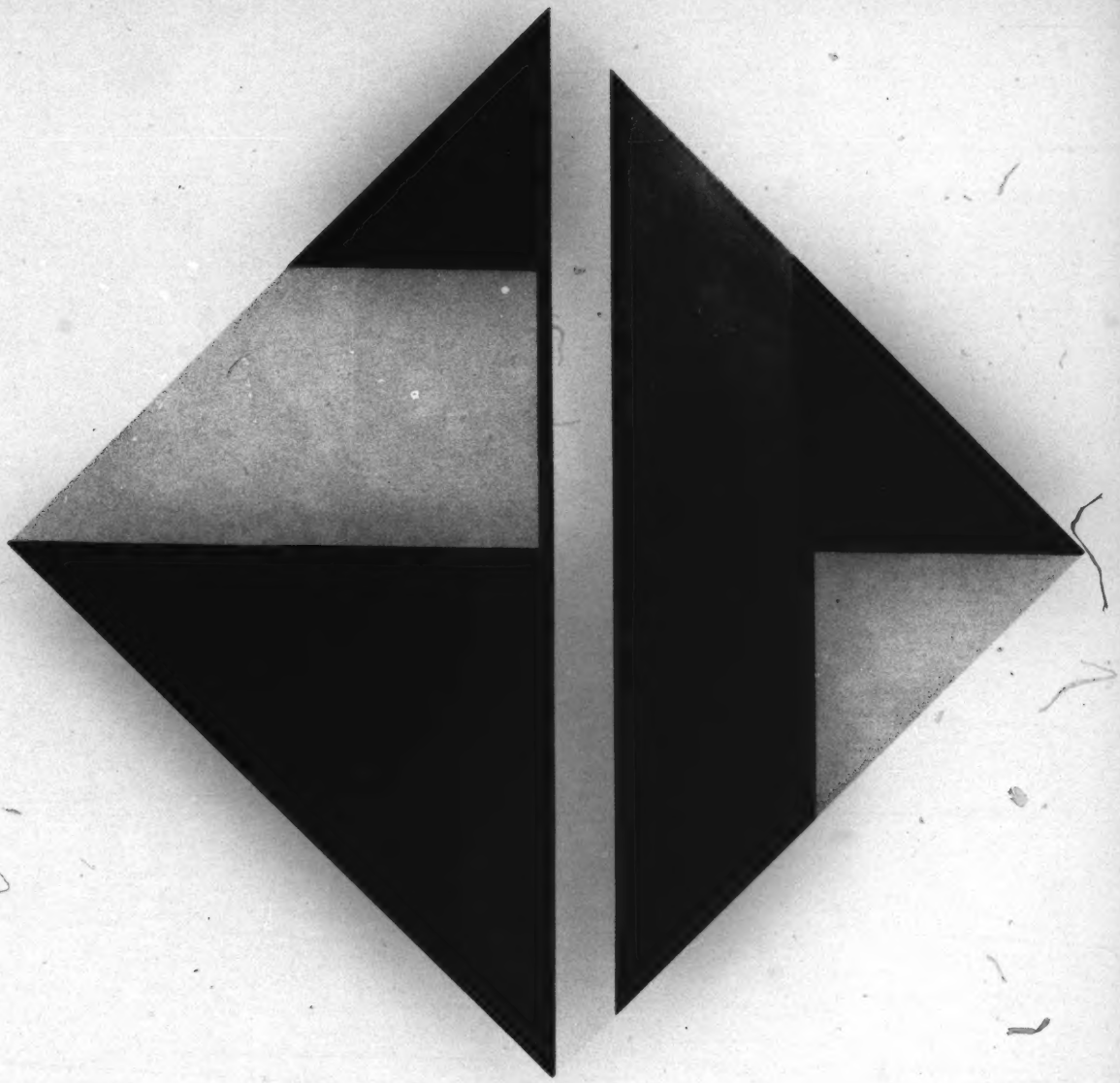
Born in New York City. He studied at the Art Students League and the Hans Hofmann School in New York. He served in the U.S. Army 1947-48. During the 1950's he designed window displays, an experience that may help account for the bold color in his paintings. He is concerned with the presentation of abstract forms on the canvas and with images that frequently have the impact of machine forms. During the 1960's he moved toward a rigid geometry. He is also co-founder of the Brata Gallery in New York City.

53 Nicholas Krushenick, ORANGE BLOCK, 1972, acrylic/canvas, 60" X 50". Harold Reed Gallery, New York City.

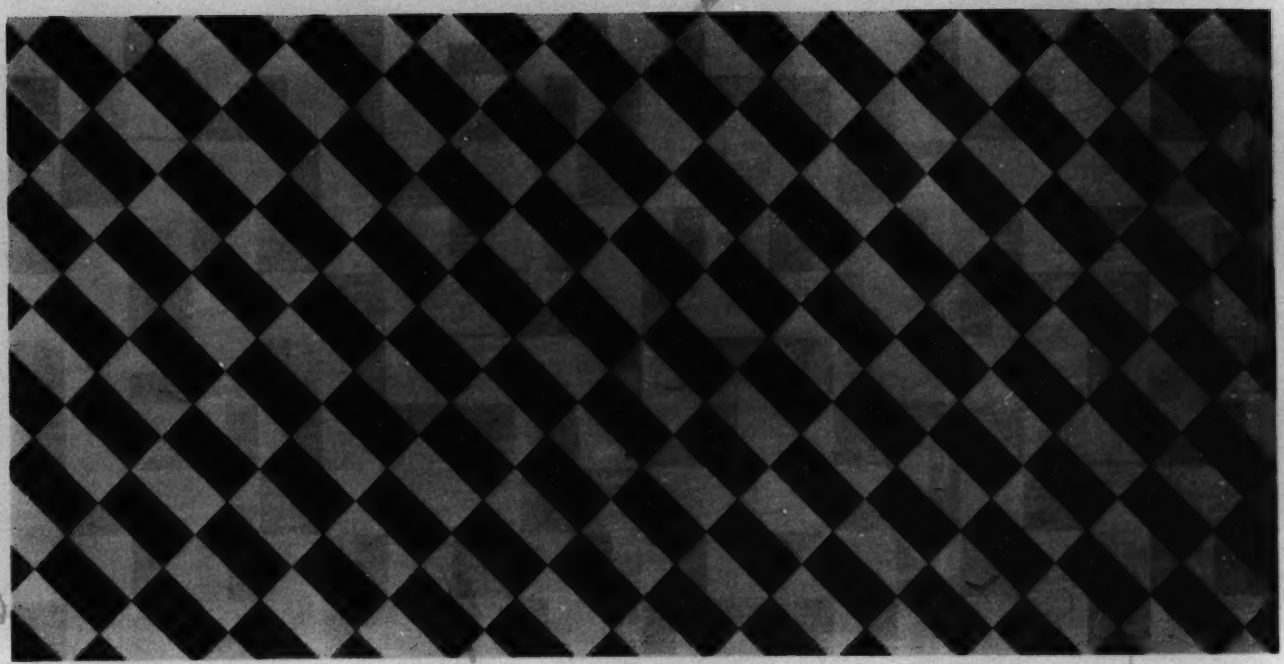
54 ———, UNTITLED #8, 1972, acrylic/canvas, 60" X 50". Harold Reed Gallery, New York City.



42 Richard Anuszkiewicz, CONVEX, CONCAVE (Pair)



44 Ilya Bolotowsky, DARK RED DIAMOND



45 Ellen Cibula, NUMBER SERIES #3

MON LEVINSON (1926–)

Born in New York City and studied at the University of Pensylvania. He received a B.S. in Economics. He taught at C.W. Post College in Greenvale, New York for two years. He traveled in both Europe and Mexico. He has had approximately fifteen one-man exhibitions beginning in 1961. He was awarded the Cassandra Foundation award in 1972. His formative years were influenced by Jean Arp; however, he was self taught in art. He began in a figurative art style and was influenced by the American Expressionists. He had developed his own style of abstraction by 1959.

55 Mon Levinson, BLACK MOVING PLANES XXIV, 1965, acetate cast/acrylic paper, 36" X 36". Mon Levinson, New York City.

56 ———, SQUARE AWAY FROM CENTER, 1968, cast acrylic, 28" square. Mon Levinson, New York City.

ALEXANDER LIBERMAN (1912–)

Born in Kiev, Russia. Attended school in England and then studied in France under Andre L'Hote at the Sorbonne (1929-31), at the Ecole des Beaux-Arts, and at the Ecole Speciale d'Architecture. He later moved to New York and became art director of Vogue. In 1945, when he began to paint again, his work turned to abstraction. In 1950 and later, he became known for his paintings constructed with a compass and painted with industrial enamels. By 1955 his work became increasingly complex, dealing not only with systems within systems, but also with after-images — later a concern of Op art. He also made sculptures in geometrical shapes related to his early painting.

57 Alexander Liberman, OMEGA VI, 1961, oil/canvas, 79½" X 61". Princeton University Art Museum, Princeton University.

58 ———, SCULPTURE, 1967, steel, 60". Mr. and Mrs. Robert Spitzer, New York City.

59 ———, OPEN TRIAD III, 1973, acrylic/canvas, 90" X 60". André Emmerich, New York.

AGNES MARTIN (1921–)

Born in Saskatchewan, Canada. She attended Columbia University and had one-man exhibitions in 1958,59,61, and 63. She was included in the "Responsive Eye" and "The Art of the Real" exhibitions at the Museum of Modern Art in New York. Her early exhibits were the work of a poetic and individual geometrical purist. By 1963 Martin was producing large, delicate paintings based on a grid format, sometimes consisting of a penciled grid on bare canvas. She has explored the subtleties of chiaroscuro and the range of grays that can be obtained by placing the lines closer and further apart.

60 Agnes Martin, THE FIELD, 1965, acrylic and pencil/canvas, 6' X 6'. Mr. and Mrs. N. Richard Miller, New York.

BARNETT NEWMAN (1905–1970)

Born in New York City and attended the Art Students League. He spent ten years in his father's clothing business, did substitute teaching in art, and visited galleries and museums with his friend, Adolph Gottlieb. His first paintings, "iosmic landscapes", dealt with the subject of genesis. He founded the school "Subjects of the Artist" with Mark Rothko, William Baziotes and Robert Motherwell. He sought meanings beyond mere formalism by developing canvas with no sense of composition or foreground-background, but rather of pure color and classical harmony. He employed minimal means to achieve maximum meaning. His first one-man shows (1950 and 1951) were critical disasters because he had carried the "absurdity and purism" of Mondrian and Malevich too far. After his 1958 retrospective at Bennington College, Vermont, he influenced more artists and became the link between abstract impressionism, color field, and minimal painters. His sculpture also summarizes his involvement with classical stability, order and permanence.

Newman said:

"The basis of an aesthetic act is the pure idea . . . the artist's problem is the idea complex that makes contact with mystery — of life, of men, of nature, of the hard black chaos that is death, or the grayer, softer chaos that is tragedy."

61 Barnett Newman, THE WILD, 1950, oil/canvas, 95¾" X 1⅝". Museum of Modern Art, gift of the Kulicke family.

KENNETH NOLAND (1924–)

Born in Asheville, North Carolina and studied art at Black Mountain College, working with Ilya Bolotowsky (1946-48) and Ossip Zadkine in Paris (1948-49). He returned to Washington, D.C. and taught painting at the Institute of Contemporary Art and later at Catholic University. He contacted Morris Louis and began the so-called "Washington Color School", both influenced by the soak-stain technique of Helen Frankenthaler. His first one-man show was in Paris (1949) and widely exhibited in the Venice Biennial (1964) and a retrospective at the Jewish Museum in New York City (1964). His early "target" paintings were means of presenting concentric bands of pure color. In the early 60's his paintings became pristine color bands and he discovered a new way of organizing the picture field, using the chevron to feature color moving off the edges of the canvas. The resultant suggested but unknown image impinged on the primacy of color; therefore in 1964 he began a series of diamond-shaped canvases and long rectangular paintings which became objects; because what was going on inside the painting was an aspect of its exterior dimensions. Stripe paintings begun in 1967 stressed vertical stacking of color and vibrating optical effects.

62 Kenneth Noland, EASTERLY, 1969, acrylic/canvas, 55" X 102". André Emmerich Gallery, New York.

LARRY POONS (1937–)

Born in Tokyo, Japan. He studied music at the New England Conservatory of Music from 1955 to 1957, and at the Boston Museum of Fine Arts School in 1958. His first one-man show was in 1963. He exhibited at Sao Paulo Biennial in 1965. By 1962-63 he was already producing his well-known optical art — hard edge and structured round spots placed along diagonal and horizontal-vertical grids seen against a field of pure color. By the end of 1963 he flattened his dots into elipses, giving them speed. In the late 1960's he returned to a more painterly, ambiguous space. At this time his color became subdued.

63 Larry Poons, UNTITLED, n.d., pencil/graph paper, 15" X 14". Fischbach Gallery, New York City.

64 ————, UNTITLED, n.d., oil/canvas, 88½" X 70½". The Museum of Fine Art, Houston, Texas. Purchased with funds provided by the National Endowment for the Arts and Friends of Modern Art.

ROBERT RAUSCHENBERG (1925–)

Born in Port Arthur, Texas. He studied at the Kansas City Art Institute from 1946-47, at the Academie Julien, Paris, 1947, and at Black Mountain College in North Carolina, 1948. He joined the Art Students League in 1949 and since 1955 has been active in dance and theater design. He received the first prize at Venice Biennial in 1964. He is the most important painter in establishing the vocabulary of American Pop art, having studied with Joseph Albers and John Cage, as well as Morris Kantor and Vaclav Vytlacil. The principal early influence on his thinking was John Cage, source of many of the ideas from which emerged pop art, happenings, environments, and the conceptual art of today. Rauschenberg's search for the inner nature of the work of art has led him into innumeral bypaths. Compared to his predecessors, his works were characterized by a largeness of scale and a fertile restless imagination. A collage painting might combine cutouts of academic photographic nudes, details of baroque, Victorian or art nouveau architecture, and clippings from newspapers in intricate photomontages, splashed with coloristic abstract expressionist brushstrokes. From his origins in abstract expressionism and minimal painting, his work has enlarged to become contemporary expressionism in a much wider sense, incorporating every phase of the current scene expressed through all media of visual communication.

65 Robert Rauschenberg, ART BOX, 1962, wood, 30" X 12" X 16½". Collection of the Artist.

AD REINHARDT (1913–1967)

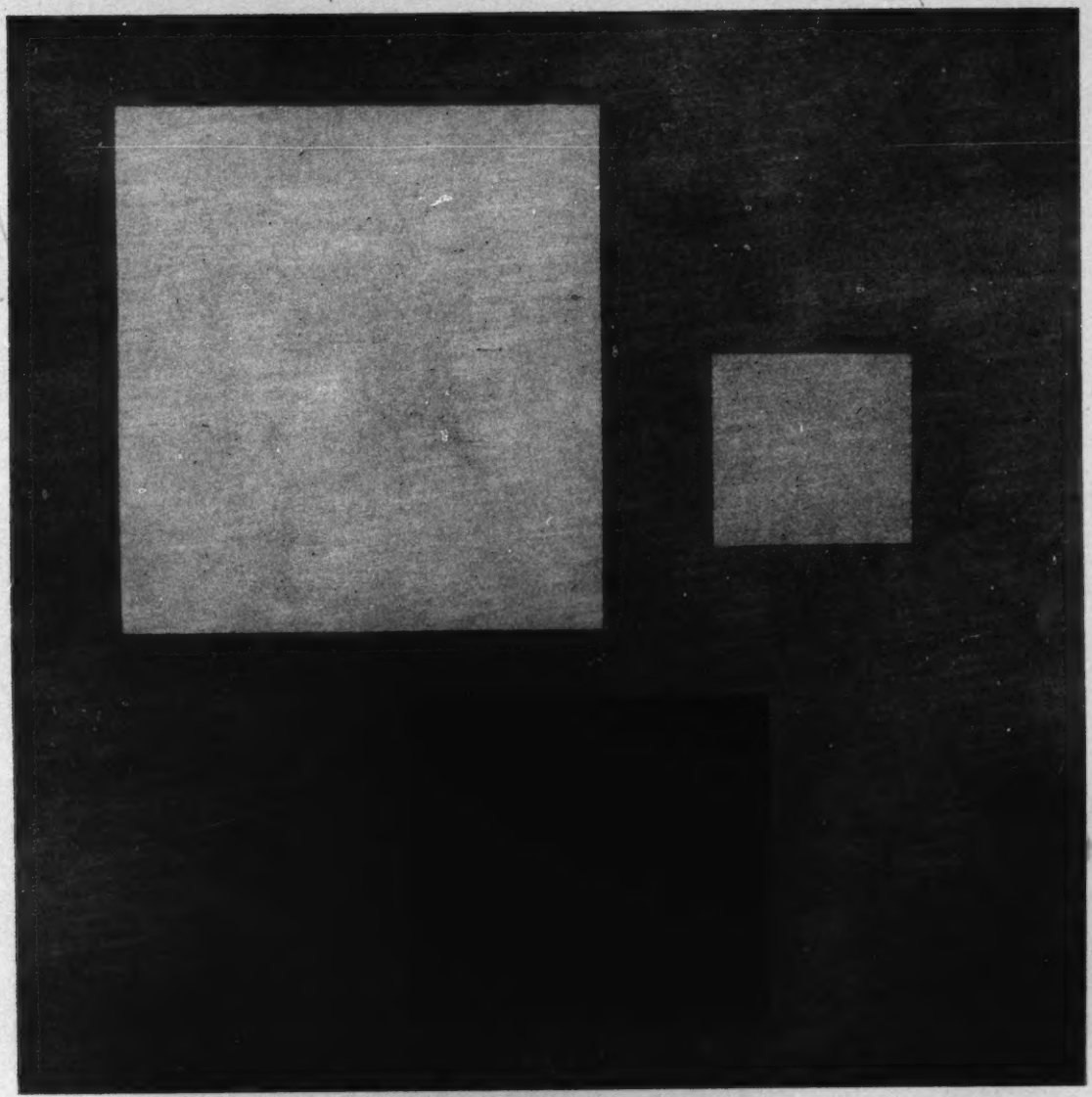
Born in Buffalo, New York. He studied art history at Columbia University and at the New York University School of Fine Arts. His principle interest was Oriental art. During 1936 he studied painting and was associated with the American Abstract Artists group from 1937-47. He taught art history at Brooklyn College from 1947 until his death. He held one-man exhibitions from 1946 through the 60's. He was given a large retrospective at the Jewish Museum in 1966. Throughout his career he was an abstractionist and was influenced by the nonobjective experiments of Russian-born Kazimir Malevich and Piet Mondrian. His black painting was the ultimate abstract painting: Malevich's black square on a white ground carried to its logical conclusions.

Reinhardt said:

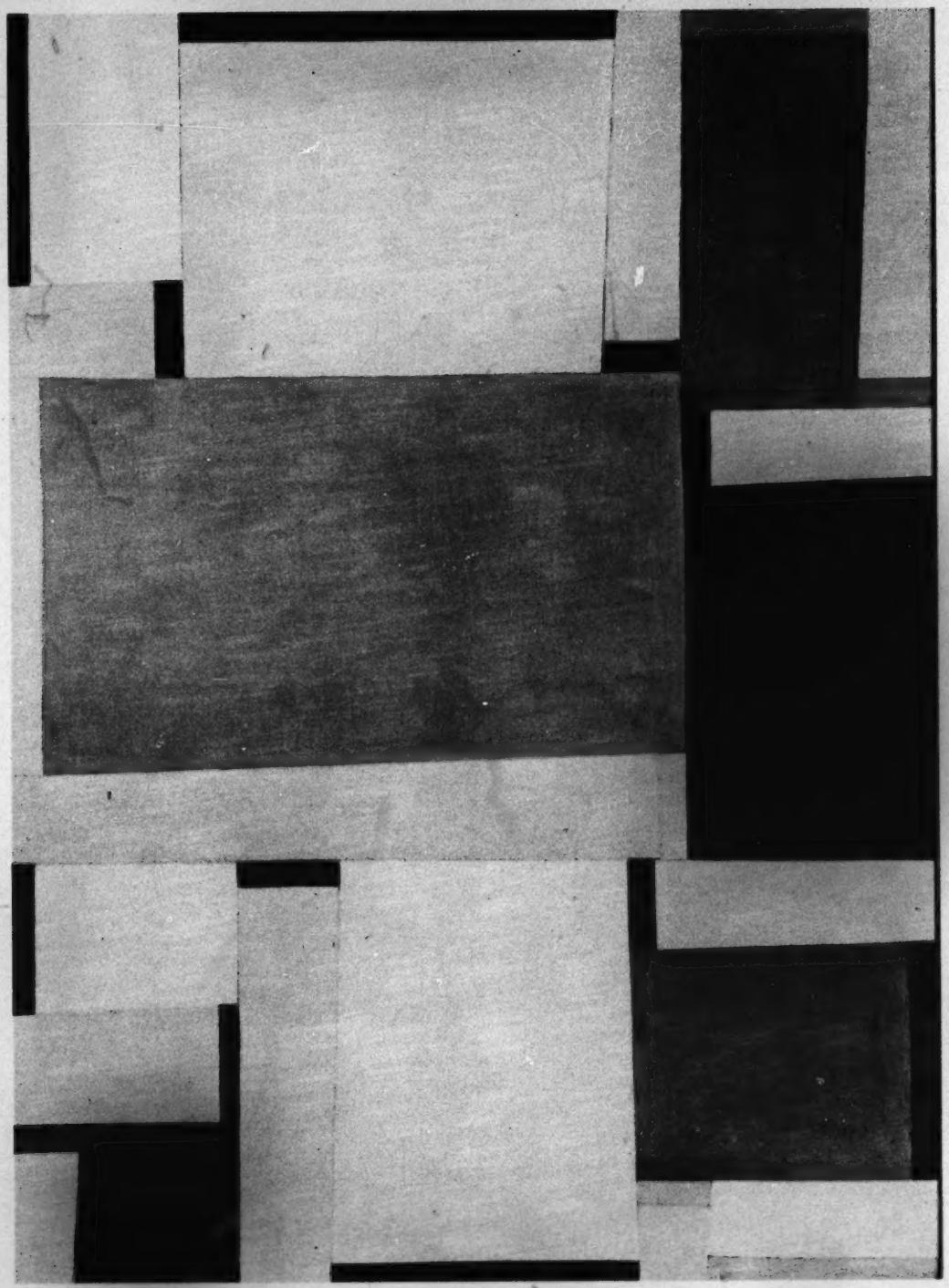
"The one direction in fine or abstract art today is in the painting of the same one form over and over again. The only intensity and the one perfection comes only from long and lonely routine attention and repetition. The one originality exists only where all artists work in the same tradition and master the same convention. The one freedom is realized only through the most conscious art-discipline and through the most regular studio ritual. Only a standardized, prescribed form can be imageless, only a stereotyped image can be formless, only a formula-ized art can be formulaless."

"Perhaps an abstract artwork is other than something less than half representational painting . . ."

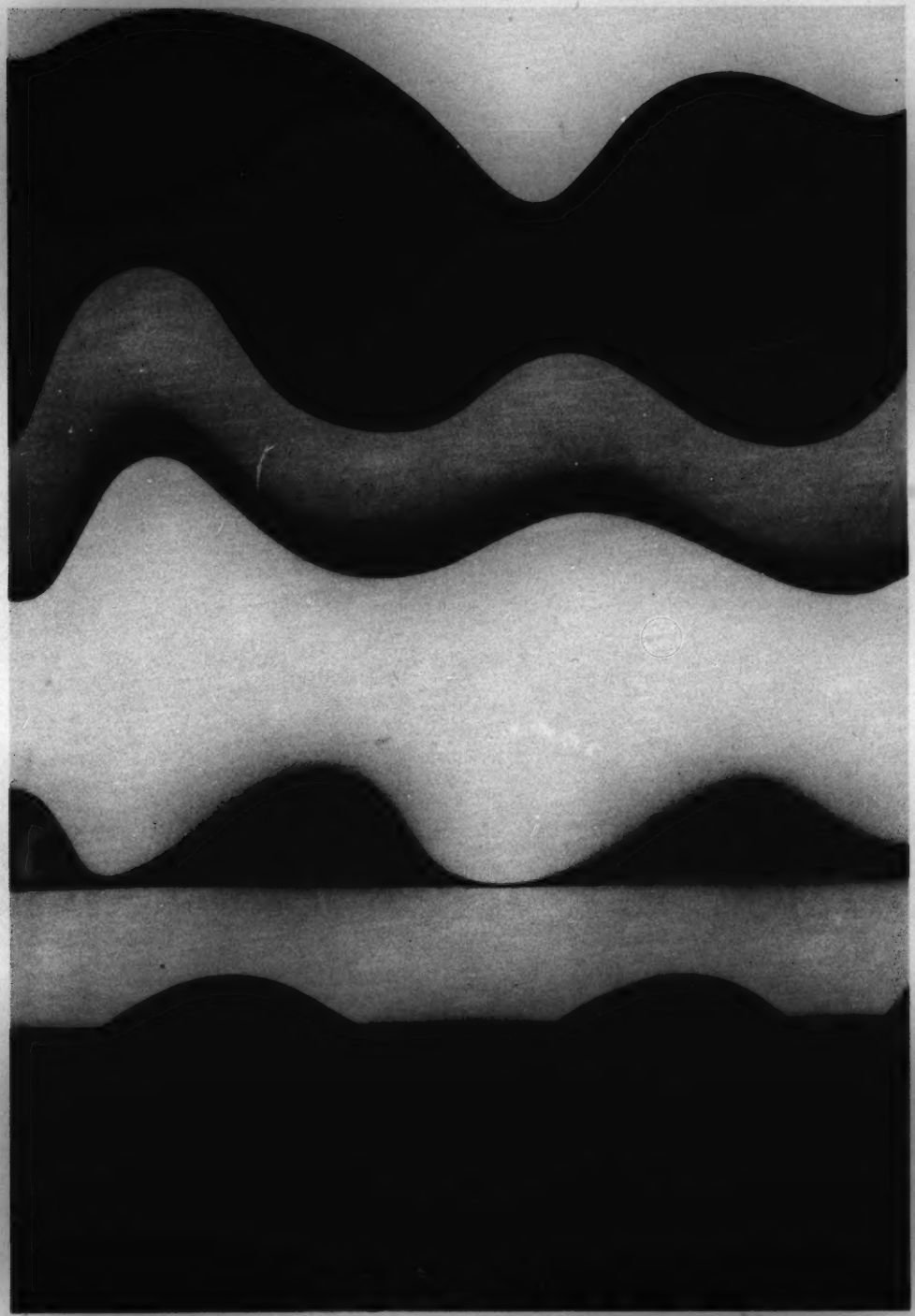
66 Ad Reinhardt, UNTITLED, 1952, oil/canvas, 50" X 20". Marlborough Gallery, New York.



48 Burgoyne Diller, NUMBER 34, FIRST THEME 1



49 Fritz Glarner, RELATIONAL PAINTING, #82



51 Al Held, BARNHILL

LUDWIG SANDER (1906–)

Born in New York City. Studied at New York University and the Hoffman School in Munich, Germany. Served in the U.S. Army during World War II. He taught at Colorado College from 1951-53 and at Bard College from 1956-58. He is now living in New York City. He exhibited at the Seattle World's Fair in 1962, Venice Biennial, and Canada. Two of his important awards are the Hallmark International Competition and the Longview Foundation Grant.

67 Ludwig Sander, CHINOOK V, 1968, oil/canvas, 40" X 44". M. Knoedler Contemporary Art, New York.

JULIAN STANCZAK (1928–)

Born in Borownica, Poland, Julian Stanczak studied privately in Uganda, Africa, 1944-48, Borough Polytechnic in London, England 1949-50, the Cleveland Institute of Art, 1950-54 and Yale University 1954-56. His teaching positions have been at The Art Academy of Cincinnati in Cincinnati, Ohio 1957-64, The Cleveland Institute of Art, 1964-present, and as Artist in Residence at Dartmouth College in Hanover, New Hampshire. He has had numerous one-man exhibits since 1963, including exhibits at the Akron Art Institute, the Cleveland Institute of Art, the London Arts Gallery in London, England.

In Julian Stanczak's work his squares, circles, columns and bands are projected into space through color, expressing an exquisite formality and delicate geometries.

68 Julian Stanczak, CONCLAVE, 1972, acrylic/canvas, 72" X 94". Mr. Julian Stanczak, Ohio.

69 ———, FERVENT, 1973, oil/canvas, 28" X 28". Lowe Art Museum.

FRANK STELLA (1936–)

Born in Malden, Mass., he was educated at Phillips Academy where he painted rather geometrical pictures in small formats, under the influence of Seitz and Greene. At Princeton he was converted to a form of abstact expressionism, but he was determined to create an art that was rational and orderly. His pin-stripe series with absolute flatness, monotonous units of composition , pre-execution design, brought mixed reactions. He had his first exhibition at Leo Castelli Gallery in 1959, followed by a series of black paintings and the use of alumnium and copper paint with notches cut on the sides of the canvases so that the internal pattern of stripes would be totally identified with the shape of the picture as a whole, causing the painting itself to become an object. He departed from the traditional rectangular format with L's, T's, U's and geometrical figures such as triangles, pentagons, hexagons, and shaped canvases leading to the running V series in varying configurations — sometimes for as great a length as twenty feet. Then on geometric shapes he painted in brilliant shades of fluorescent paint to give color a primary role. He produced four versions of each picture and for the first time his pictures were structured as much by color as by format. He continued experiments in color optics and illusionism in the late 60's.

Stella said:

"My painting is based on the fact that only what can be seen is there. It really is an object. Any painting is an object and anyone who gets involved enough in this finally has to face up to the objectness of whatever it is that the he's doing. He is making a thing."

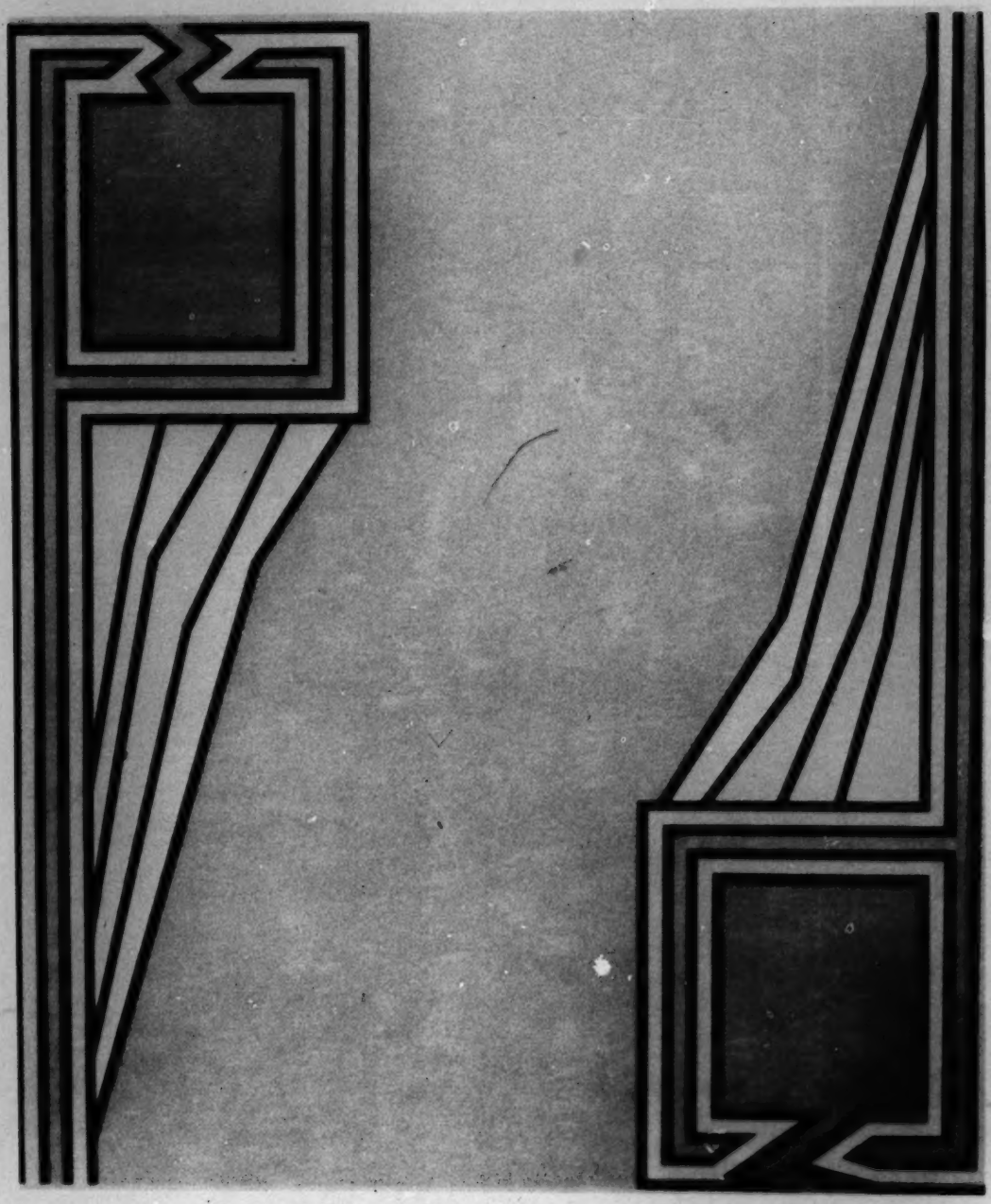
70 Frank Stella, CUR VARIATION III, 1969, fluorescent acrylic/canvas, 120" X 180". Leo Castelli, New York City.

MARIO YRISSARY (1933–)

He was born in Manila and studied at Queens College in 1954 and at the Cooper Union (1955-58). He exhibited widely from 1964 with a one-man exhibition at Deson-Zaks Gallery, Chicago, in 1970, and at the Whitney Museum's "Structure of Color" in 1971. He has taught at the N. Y. Visual Arts Center (1969-72).

71 Mario Yrissary, UNTITLED, 1969, acrylic/canvas, 78" X 66". O. K. Harris, New York.

52 Ellsworth Kelly, CURVED RED ON BLUE



53 Nicholas Krushenick, ORANGE BLOCK

55 Mon Levinson, BLACK MOVING PLANES XXIV

CARL ANDRE (1935–)

Born in Quincy, Mass. Atended Phillips Andover Academy in New Hampshire. He studied with Patrick Morgan and formed a close friendship with Frank Stella. Began writing peotry composed of words grouped in various shapes in N. Y. by the late 1950's. Shortly after 1959 he turned to the radial arm saw to create a series of mechanically notched and stacked wooden objects. In 1965 Andre had his first one-man exhibition in N. Y. Andre is most noted for his pieces made of standardized, interchangeable units.

Andre said:

"Up to a certain time I was cutting into things. Then I realized that the thing I was cutting was the cut. Rather than cut into the material, I now use the material as the 'cut in space'."

72 Carl Andre, 36 PIECES OF LEAD AND ZINC, 1969, lead and zinc, 6' X 6' X 3/8". John Weber Gallery, New York.

LARRY BELL (1939–)

Born in Chicago, Ill. Studied at Chouinard Art Institute in Los Angeles, Calif. from 1957 to 1959. His first work was in the medium of painting. He began to explore the possibilities of three-dimensional art in 1964. By 1965 he was producing his boxes of mineral-coated glass, framed by metal strips and set on pedestals. His work has developed toward a pristine, industrially-manufactured look.

73 Larry Bell, GLASS BOX, 1972, glass, 20" cube. Pace Gallery, New York.

RONALD BLADEN (1918–)

Born in Vancouver, British Columbia. Studied at Vancouver School of Art. He emigrated to the United States to study at the California School of Fine Arts in San Francisco. He later became a citizen. He was a painter for several years before he developed his minimal sculptural style. His first exhibition was in 1956 and the next in New York in 1962.

74 Ronald Bladen, COLTRANE, 1970, wood model painted black, 31" X 17" X 17". Fischbach Gallery, New York.

DONALD JUDD (1928–)

Born in Excelsior Springs, Maryland. He was an art critic during 1959-65. In the early 1960's Judd produced paintings in a style of geometric severity. In 1963 he began fabricating boxes from metal, painting them with industrial pigments. He was given a large one-man exhibition at the Whitney Museum. His outdoor sculpture reveals his ability to achieve this aim on a scale greater then that of traditional museum or gallery exhibitions.

Judd said:

"I'm interested in spareness, but I don't think it has any connection to symmetry . . . I don't have any ideas as to symmetry. My things are symmetrical because I wanted to get rid of any compositional effects, and the obvious way to do it is to be symmetrical."

75 Donald Judd, UNTITLED, 1965, painted steel, 22" X 37" X 50". Lent by the artist, courtesy of Leo Castelli Gallery.

SOL LEWITT (1928–)

Born in Hartford, Conn., and graduated from Syracuse University (1949). He had his first one-man show in NYC in 1965. His earliest white, three dimensional grids were acclaimed for their "minimal" form and pristine purity.

He wrote:

"Serial compositions are multipart pieces with regulated changes . . ." Exhibitions based on this theme were held in 1967 and 1968.

76 Sol Lewitt, MODEL FOR 5 THREE-PART VARIATIONS IN WHICH A SOLID CUBE PREDOMINATES, 1967, plastic and painted wood, base — 44" X 12", units — 12" X 4" X 4". John Weber Gallery, New York.

BERNARD ROSENTHAL (1914–)

Born in Highland Park, Illinois. Studied at the University of Michigan 1936, Chicago, Art Institute School and Cranbrook Academy of Art. He served in the U. S. Army from 1942-46. Rosenthal taught at U.C.L.A. in 1953, California School of Art 1947-48. Commissions include Elgin Watch Building, New York World's Fair 1939, Museum of Science and Industry, Chicago, 1941, General Petroleum Building, Los Angeles, 1949, R.K.O. Studios, Hollywood, 1952, Beverly Hills 1955. Exhibited at Sao Paulo Biennial, and Brussels World's Fair, 1958. Since 1947 he has held many one-man exhibitions. The first was at the Pat Wall Gallery, Monterey, Calif.

77 Bernard Rosenthal, ODC 1968 (Marquette), 1968, painted metal, 8½" X 11" X 11". M. Knoedler, New York.

DAVID SMITH (1906–1965)

Born in Decatur, Indiana. Attended Ohio University 1924, Notre Dame 1925, and George Washington University 1926. Studied painting at A.S.A. 1926-30. In 1926 in N.Y. he learned the rudiments of Cubism and Constructivism. He taught at Sarah Lawrence College, University of Arkansas, Indiana University, University of Mississippi and was the winner of Guggenheim Foundation Fellowship in 1950. He traveled in Europe, U.S.S.R., and the Middle East. Exhibited at Sao Paulo Biennial in 1951 and 1959, Venice Bienial 1954 and 1958, Brussels World's Fair 1958 and the Kassel Documenta in 1959 and 1964. His transition from painting to sculpture took place in the 1930's. His 1960 work is his most architectonic (geometric). He continued the direction of Constructivism to new height, particularly with the series entitled "Cubi".

Smith said:

"The equipment I use, my supply of material, comes from factory study, and duplicates as nearly as possible the production equipment used in making a locomotive . . ."

78 David Smith, UNTITLED, 1942, iron, 16½" X 7½" X 1½". M. Knoedler Contemporary Art, New York.

62 Kenneth Noland, EASTERLY

TONY SMITH (1912–)

Born in South Orange, New Jersey. Attended A.S.L. in 1931, Georgetown University and the New Bauhaus in Chicago (1937) when his intent was to study Architecture. During 1938-39 he worked for Frank Lloyd Wright's "Ardmore Experiment". He built and designed about two dozen residences. Smith taught at New York University 1946-50, Cooper Union 1950-53, Pratt Institute 1950-53 and 1957-58, Bennington College 1958-61 and Hunter College 1962- . Some of his students were Robert Goodnough, Larry Rivers, Alfred Leslie and Patricia Johanson. He was associated with Jackson Pollock, Clyfford Still, Mark Rothko and Barnett Newman. Because of his architecture background he is well versed in modular systems. By 1960 he turned almost entirely to sculpture where his experiments carried him from simple geometric modules. After 1964 he began to show his work in his first one-man exhibition at the Wadsworth Athenaeum in Conn.

Smith said:

"I'm not aware of how light and shadow falls on my pieces. I'm just aware of the basic form. I'm intersted in the thing, not in the effects — pyramids are only geometry, not an effect."

79 Tony Smith, SPITBALL, 1960, black granite, 12" X 12". Mr.and Mrs. Syd Levison, Hollywood, Florida.

ROBERT SMITHSON (1938–1973)

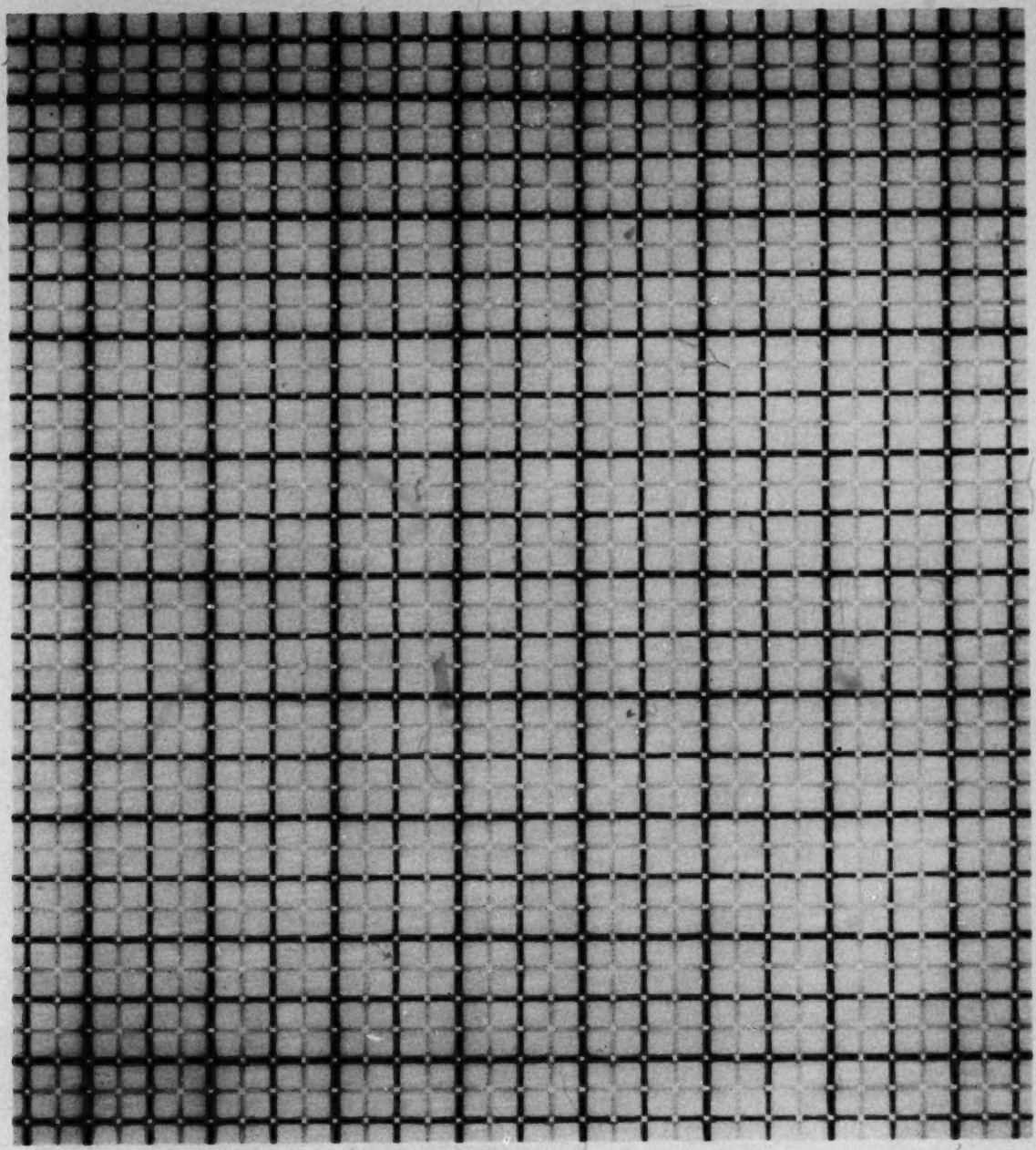
Born in Passaic, New Jersey. Studied at Art Students League in New York. Considered one of the founders of the earthworks movement. In his abstract approach to sculpture he was concerned with repetition, mathematical progression and perspective. He is well known for his articles that have appeared almost semi-annually since 1966 in his nonformal approach to art. Smithson died in a plane crash while surveying the site for one of his earthworks.

Smithson said:

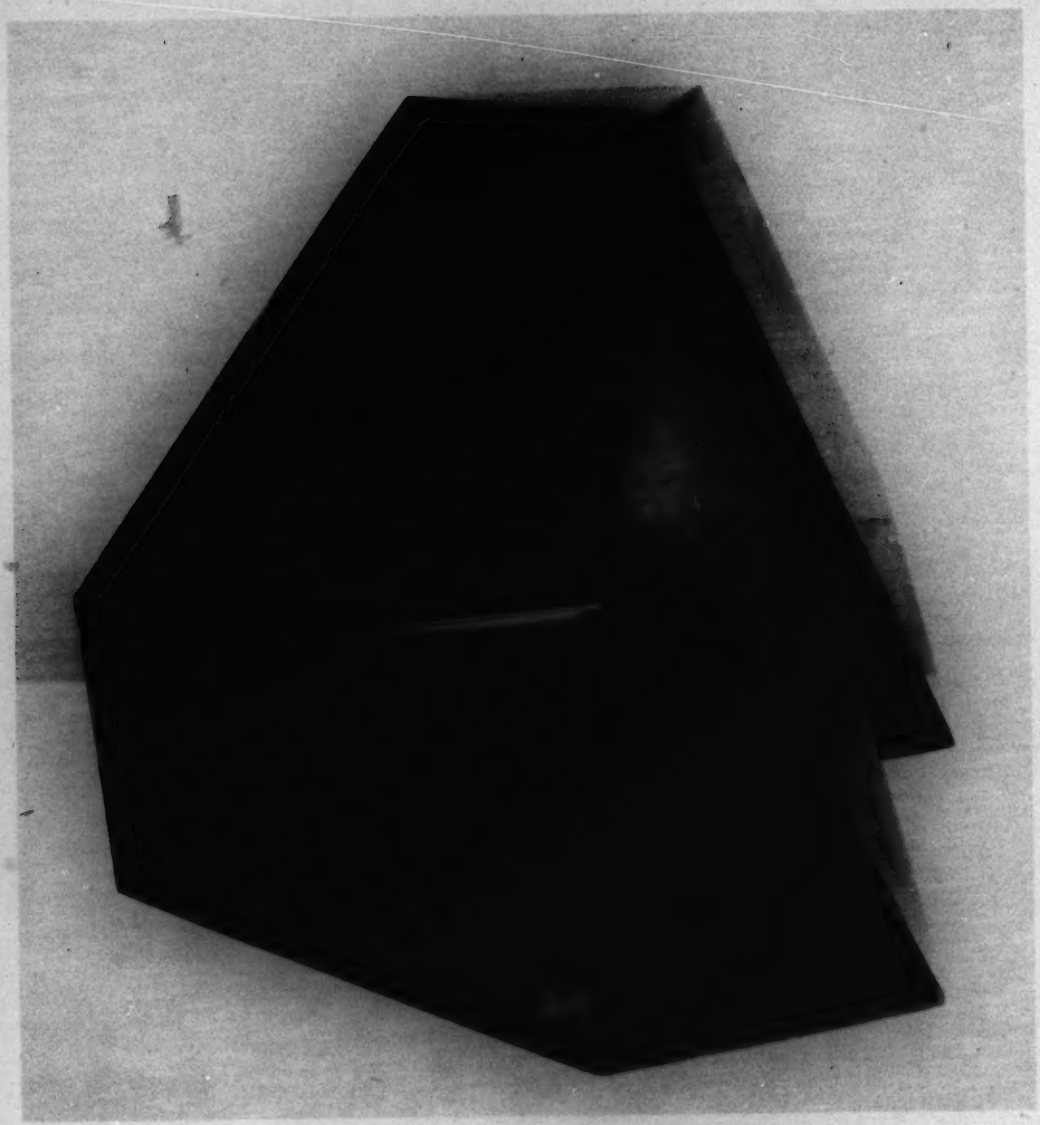
"The most beautiful world is like a heap of rubble tossed down in confusion."

80 Robert Smithson, SHIFT, 1967, painted metals, 33" X 30" X 20". John Weber Gallery, New York.

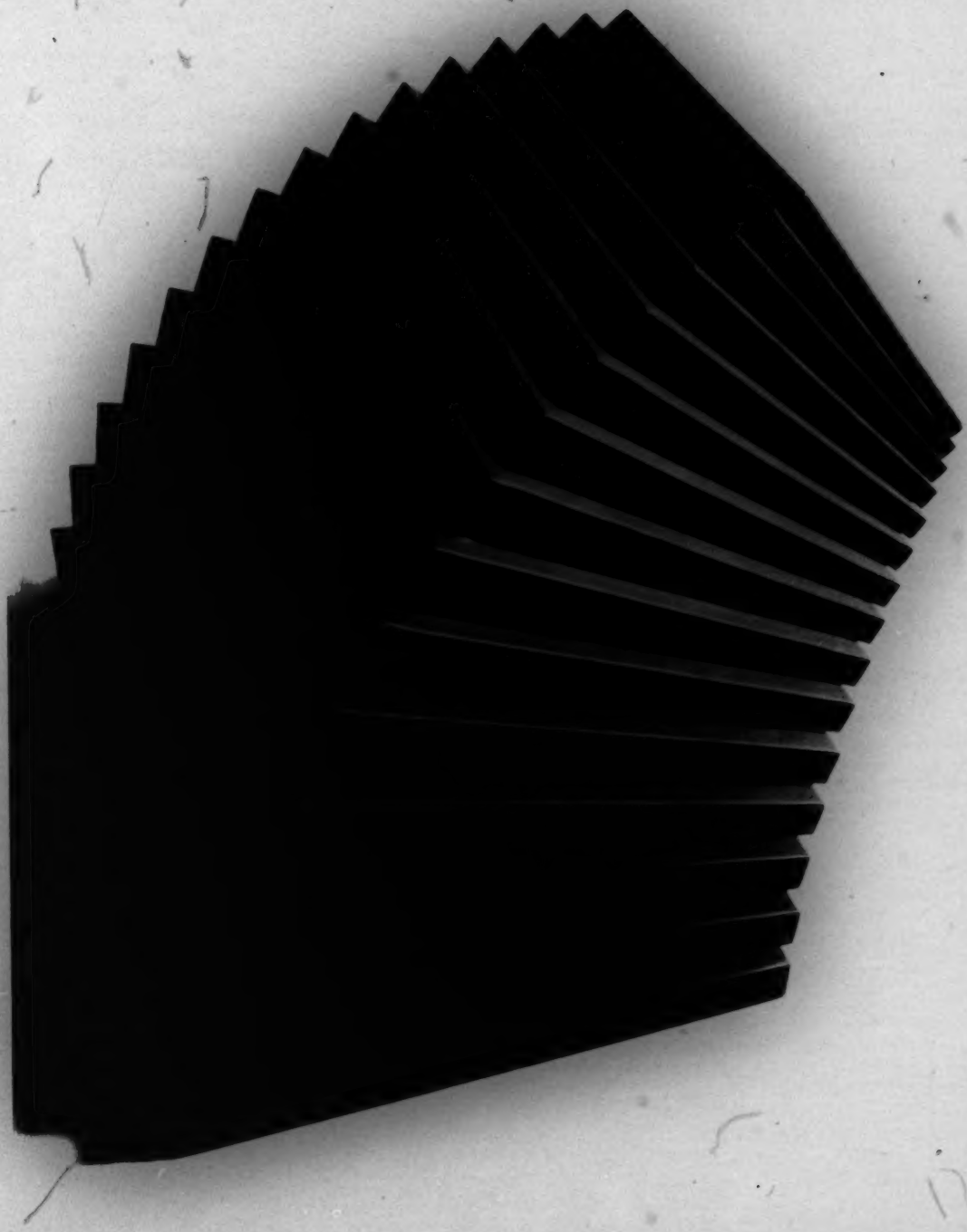
68 Julian Stanczak, CONCLAVE



71 Mario Yrissary, UNTITLED



79 Tony Smith, SPITBALL



80 Robert Smithson, SHIFT

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Roy R. Neuberger Museum, State University of New York, Purchase
North Carolina Museum of Art, Raleigh
Norton Gallery and School of Art, West Palm Beach
Pace Gallery, New York
Ms. Silvia Pizitz, New York
The Art Museum, Princeton University, New Jersey
Private Collection, New York
Mr. Harold Reed, New York
Mr. Arnold A. Saltzman, New York
Spencer A. Samuels & Co., Ltd, New York
Serge Sabarsky Gallery, New York
Mr. J. P. Smid, Galerie Monet, Amsterdam
Mr. & Mrs. Robert Spitzer, New York
Mr. Julian Stanczak, Ohio
John Weber Gallery, New York
Whitney Museum of American Art, New York
Mr. Richard S. Zeisler, New York
Mr. William Zierler, New York

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